

THE HUNCHBACK OF NOTRE DAME

(1982)

Written for Television

by

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Based upon the Classic work of
NOTRE DAME DE PARIS by Victor Hugo.

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THE HUNCHBACK OF NOTRE DAME

FADE IN:

1 INT. NAVE - CHOIR - NOTRE DAME CATHEDRAL - DAY 1

A morning mass. The Choir (boys-men) heard singing, chanting... Latin.

A young priest, DOM CLAUDE FROLLO, stands beside the aging Archdeacon who is conducting the service.

Over this the SOUND OF A DISTURBANCE near the entry or narthex of the Cathedral. WOMEN'S VOICES are raised and the Archdeacon becomes annoyed. He glances at Dom Claude with an indication to put a stop to it. Dom Claude then turns away as the mass continues.

2 INT. ENTRY - NARTHEX - CATHEDRAL - DAY 2

Several women are gathered about a wooden shelf set into the wall of the cathedral. A large basket has been placed on the shelf. They stare inside the basket.

1ST WOMAN

I tell you it isn't human!

2ND WOMAN

It's a monkey! Without hair!

3RD WOMAN

If this is how they're making babies now... what's to become of us?

The baby in the basket is heard CRYING out.

1ST WOMAN

Be quiet, you beast!

Dom Claude steps up to the women.

DOM CLAUDE

What's going on here?

1ST WOMAN

Someone left a foundling.

2ND WOMAN

It's a monster! Look!

(CONTINUED)

CONTINUED:

Dom Claude steps closer to have a look at the foundling. He is not quite prepared for what he sees but tries to conceal his reaction.

3RD WOMAN

It's only got one eye. It's a wart on the other.

1ST WOMAN

That ain't no wart! That's an egg with a devil inside!

2ND WOMAN

Who left it here? They should of burned it!

Dom Claude stares down at the baby for a long moment before he speaks.

DOM CLAUDE

I will adopt this child.

1ST WOMAN

No!

2ND WOMAN

It's a demon!

3RD WOMAN

It's deformed!

1ST WOMAN

How can you!

DOM CLAUDE

In charity.

(picks up basket)
My investment in charity.

1ST WOMAN

Investment?

DOM CLAUDE

One must never be caught short at the gates of Heaven.

He turns to leave.

1ST WOMAN

Wait. What are you going to call it?

(CONTINUED)

2 CONTINUED: (2)

2

DOM CLAUDE

(looks at baby)

What I see. The approximation of
a human.

(looks at woman)

Quasi-modo.

Dom Claude turns away into the Cathedral. The 1st
Woman looks at the others and begins to laugh.

1ST WOMAN

(laughing)

Quasi-modo!

All the women start to laugh.

TITLE SEQUENCE OVER:

3 EXT. CATHEDRAL NOTRE DAME - PARIS - DAY

3

4 VARIOUS SHOTS: FACADE OF THE CATHEDRAL - DAY

4

The towers, the walls, the flying buttresses. The
sculptures of kings and noblemen and monstrous gar-
goyles and cupids and fat-cheeked cherubims. A Gothic
structure of awesome majesty.

AT CONCLUSION OF TITLES

CAMERA PULLS BACK from the facade so that the entire
Cathedral is seen overlooking and dominating the
square in front.

NARRATOR (V.O.)

In 1450, the Cathedral of Notre Dame
rose majestically over the city of
Paris. A triumph of the Middle Ages
with every stone a page of history,
of science, of art.

BELLS are heard in the tower.

NARRATOR (V.O.)

(continuing)

Our story begins now twenty-five
years after the foundling, Quasimodo
was left at the entrance. He has
grown to manhood and is known to
all as the Hunchback of Notre Dame.

(CONTINUED)

4 CONTINUED:

4

The BELLS RING out in various tones and the SOUND is carried through to:

5 INT. CHAMBER IN HOME OF BISHOP OF PARIS - DAY

5

An ornate chamber where Dom Claude (now 45) stands before the BISHOP OF PARIS who is seated at his desk writing. Servants and clerical aides in b.g. BELLS still heard.

BISHOP OF PARIS

... and by this document, Dom Claude Frollo, the church invests in you the office of Archdeacon of Notre Dame.

DOM CLAUDE

Thank you, your Eminence.

BISHOP OF PARIS

Thank God and the Holy See. By your extraordinary devotion to the church you have proven yourself worthy of the position.

(rises)

We embrace you, we...

(BELLS loud... looks at window opening)

It would seem the very bells of Notre Dame are aware of your new position.

DOM CLAUDE

It's my ward, your Eminence. Our bell ringer. You see... the bells are like his children. Indeed, he talks to them.

BISHOP OF PARIS

I have heard this... this ward of yours is afflicted.

DOM CLAUDE

Deformed, yes. And deaf.

BISHOP OF PARIS

Deaf, too?

DOM CLAUDE

From the sound of the bells.

(MORE)

(CONTINUED)

5. 5
5 CONTINUED: 5

DOM CLAUDE (CONT'D)
They have shattered his ear drums.
But then... one more affliction.
What does it matter to him?

6 EXT. BISHOP OF PARIS HOUSE - DAY 6

Dom Claude is about to leave in a carriage with his clerical aide, PHILIPPE. The Bishop and another CLERICAL AIDE stand in the doorway. They watch as the carriage pulls away.

BISHOP OF PARIS
A brilliant man. A pious man.

CLERICAL AIDE
Indeed. If not... perhaps...
somewhat cold of heart.

The Bishop turns to look at the Clerical Aide.

7 EXT. PLACE DE GREVE - DAY 7

A crowd has gathered around a beautiful young gypsy girl to watch her dance. ESMERALDA uses a tambourine as she moves gracefully within the circle allotted to her by the crowd.

8 ANOTHER ANGLE 8

Upon the King of Thieves, CLOPIN TROUILLEFOU as he works his way through the crowd picking pockets.

9 CLOSE ANGLE ON ESMERALDA 9

Eyes flashing... she picks up coins as they are thrown to her without missing a step and throws them in the pocket of her apron.

10 EXT. PLACE DE GREVE - DOM CLAUDE'S CARRIAGE - DAY 10

Dom Claude's carriage enters the Place de Greve and is forced to stop by the size of the crowd.

11 INT. CARRIAGE - DAY 11

Dom Claude appears puzzled and annoyed.

(CONTINUED)

11 CONTINUED:

11

DOM CLAUDE

What's the matter? Why have we
stopped?

PHILIPPE

(looking out)

There seems to be a crowd here,
your worship.

DOM CLAUDE

Get them out of the way!

12 EXT. PLACE DE GREVE - DAY

12

Philippe steps out of the carriage. He looks through
the crowd and sees Esmeralda dancing.

'PHILIPPE

Here. You. Step aside. Move off!
Move off!

The crowd ignores Philippe and he turns to see three
soldiers nearby. He signals to them.

13 ANOTHER ANGLE

13

As Dom Claude steps up to Philippe. MUSIC OF
TAMBOURINE heard.

PHILIPPE

A gypsy girl, your worship. She...

DOM CLAUDE

(breaks in)

A gypsy!

PHILIPPE

Indeed, your worship. The bishop
has warned that all gypsies are in
league with the devil in their
orgies of hell.

DOM CLAUDE

I have forbidden them to dance in
the streets. Arrest her.

PHILIPPE

At once, your worship.

Philippe turns away to the soldiers. Dom Claude turns
to look at Esmeralda.

14 EXT. DANCING AREA - DAY

14

Dom Claude looks at Esmeralda for the first time. He sees her dancing and is immediately caught by her beauty, her grace, her flashing eyes that seem to promise anything. He stands almost transfixed by the sight until Philippe and the soldiers break through the crowd and seize her.

VOICES

Let her go!

15 ANOTHER ANGLE

15

The soldiers have a firm hold on Esmeralda and are about to take her off. Philippe, at their side, hears Dom Claude call to him.

DOM CLAUDE

Philippe!

Philippe turns to look at Dom Claude.

DOM CLAUDE

Here. Bring her here.

A puzzled Philippe turns to the soldiers and beckons them to take the gypsy over by the carriage.

16 EXT. PLACE DE GREVE - DAY

16

The crowd is dispersing. All except Trouillerou, who stands unnoticed nearby and listens attentively.

Esmeralda is brought up to Dom Claude.

ESMERALDA

Oh, please! Please! I meant no harm. I meant no wrong!

DOM CLAUDE

Be quiet.

ESMERALDA

I have no money. I must dance to eat... to live!

PHILIPPE

(softly, close to
Dom Claude)

Look at her eyes, your worship.
There's no question about it.
She's a witch.

(CONTINUED)

16 CONTINUED:

16

Dom Claude stares at Esmeralda's eyes and finds himself, indeed, bewitched by them.

PHILIPPE

Put her to the fire!

ESMERALDA

No!

Esmeralda throws herself at Dom Claude's feet. She clutches at his legs.

ESMERALDA

I beg you!

Dom Claude looks down at her for a long moment.

DOM CLAUDE

What is your name?

Esmeralda looks up at Dom Claude now with tears in her eyes.

ESMERALDA

Esmeralda.

DOM CLAUDE

You are... a gypsy?

ESMERALDA

They tell me so. I don't know.

PHILIPPE

She's a witch.

ESMERALDA

No!

(clings to Dom

Claude once again)

Save me! Save me!

As Dom Claude looks down at Esmeralda now, he has an irresistible desire to reach out and touch her hair. His hand goes out almost involuntarily to do just that before he stops and quickly withdraws in embarrassment. Philippe appears shocked. Esmeralda releases him and looks up at him once again. Dom Claude then turns away.

DOM CLAUDE

(turning away)

Release her.

(CONTINUED)

16 CONTINUED: (2)

16

PHILIPPE
(doubly shocked)
Your worship!

DOM CLAUDE
Let her go.

Dom Claude moves to the carriage. Philippe signals the soldiers to leave and then gets into the carriage with Dom Claude. The crowd has dispersed.

17 INT. CARRIAGE - PLACE DE GREVE - DAY

17

As the carriage moves off, Dom Claude looks off to see Esmeralda staring at him through the opening. Dom Claude is still unable to take his own eyes from hers. He is shaken to the core by a force he has never known before.

18 EXT. PLACE DE GREVE - DAY

18

Esmeralda watches the carriage disappear. Suddenly, Trouillefou is right beside her.

TROUILLEFOU
(puts out
his hand)
The money.

Esmeralda turns slowly to face Trouillefou. She reaches in her apron pockets and takes out the coins. Drops them in the palm of Trouillefou's hand.

Trouillefou then takes one coin and hands it back to her with a wink and a grin.

TROUILLEFOU
Good girl!

19 EXT. ENTRANCE - CATHEDRAL NOTRE DAME - DAY

19

The carriage stops at the Cathedral entrance. Clerical attendants come out to greet Dom Claude and help him from the carriage. Dom Claude is still lost in thought of Esmeralda. A priest, ALBERT, approaches with the others.

ALBERT
Your worship...

(CONTINUED)

19 CONTINUED:

19

Dom Claude ignores him and moves on with Philippe.

ALBERT

Your worship!

Dom Claude is brought out of his reverie.

DOM CLAUDE

Yes? Well?

ALBERT

He's gone, your worship. Quasi-
modo. He left the tower and I
can't find him anywhere.

Dom Claude stares at Albert and then moves on. Albert
moves along with him.

ALBERT

There's a festival today. We
should have locked him in.

Dom Claude makes no response. He moves on into the
cathedral. Albert looks at Philippe. He shrugs his
shoulders. What can one do?

20 EXT. PLACE DE GREVE - THE FESTIVAL - DAY

20

The square is now completely filled with people who
have arrived for the festival. The air is filled
with shrill laughter from men, women and children.
The CAMERA takes in jugglers, street hawkers, pick
pockets, musicians, pilgrims, card-sharpers and
several animals such as horses and dogs and pigs.
A good deal of drinking, embracing, kissing.

CAMERA COMES TO REST upon PIERRE GRINGOIRE, a young
poet and playwright who stands on a platform attempting
to announce his play to a noisy and indifferent crowd.

PIERRE

Comrades! Citizens of Paris!

Laughter and voices continues. Pierre shouts louder.

PIERRE

Silence please! Listen to me!

The level of sound diminishes and Pierre goes on.

(CONTINUED)

PIERRE

I now present to you the greatest
of morality plays.

VOICES

A mystery! Give us a mystery!

PIERRE

It is written by the greatest of
morality poets, your humble servant.

He bows. A chorus of booos... hisses.

PIERRE

The curtain parts!

The curtain behind Pierre parts and four costumed
figures appear. The crowd laughs and applauds. The
figure of COMMERCE gestures wildly as Pierre speaks.

PIERRE

(speaking for
Commerce)

I am the god of Commerce!

Nobility steps forward... more gestures.

PIERRE

(speaking for
Nobility)

He is taking your money and that
isn't funny!

VOICE

Fight! Let them fight! We want
to see a fight!

PIERRE

Silence! I entreat you! Listen!

But the shouts continue and a hubbub of voices.

A lame but muscular BEGGAR has a firm grip on Esmeralda
as he brings her up to Trouillefou, King of Thieves.

ESMERALDA

No! I can't!

(CONTINUED)

21 CONTINUED:

21

TROUILLEFOU
What's the matter here?

BEGGAR
She refuses to dance!

ESMERALDA
They'll arrest me! They'll kill me!

TROUILLEFOU
Who?

ESMERALDA
The man of the church. He has
warned me.

Trouillefou grins. He has seen the look in Dom Claude's
eye when facing Esmeralda.

TROUILLEFOU
No. On, no, my sweet. I have
seen the look on his face. He
would not touch a hair on your
golden head.

ESMERALDA
Please...

TROUILLEFOU
Dance! You will dance!

22 ANGLE ON THE CROWD

22

As Esmeralda makes her way into circle with tambourine
and starts to dance.

23 ANGLE ON PIERRE AND PLAYERS - CROWD

23

Pierre still trying to be heard above crowd.

PIERRE
Philosophy! Truth! These are
the...

VOICES
(drowning out Pierre)
Fight! Fight!

24 ANGLE ON PROCESSION CARRYING EMPTY THRONE 24

A procession of excited men and women carry an empty throne.

VOICE

Make way for the throne of fools!

25 ANGLE ON PLATFORM AND WALL 25

A platform with a wall is being constructed in the square. The wall has a hole in it.

WOMAN

What is it?

2ND OLD WOMAN

In the hole! They choose the ugliest human in all of Paris.

WOMAN

Why?

2ND WOMAN

For the King of Fools!

WOMAN

My husband! He could win easily!

26 ANGLE ON ESMERALDA DANCING 26

She scoops up coins gracefully as she dances.

27 ANGLE ON PIERRE AND THE PLAYERS 27

The crowd is drifting away from Pierre and his players. The TAMBOURINE of Esmeralda can be heard in b.g.

PIERRE

What is the nature of the universe?
What is the meaning of life? Have
you ever...

(sees them leaving)

Wait! Wait; come back! Our play
is not finished!

28 ANGLE ON ESMERALDA 28

As the crowd around her becomes larger.

29 PIERRE AND FIGURE OF COMMERCE

29

The figure of Commerce steps close to Pierre.

COMMERCE

Well? Do we continue?

(no response)

Do we?

Pierre hears the SOUND OF THE TAMBOURINE now. He turns away to see what has captured his crowd.

30 ANGLE ON PIERRE WATCHING ESMERALDA

30

Pierre makes his way through the crowd to see Esmeralda dancing. Like the Archdeacon, he is enraptured by her beauty. Commerce steps up beside him.

PIERRE

It's a Goddess's.

COMMERCE

It's a gypsy.

PIERRE

I will write a sonnet for her. I will write ten thousand sonnets.

COMMERCE

And for now? Do we continue?

No response from Pierre as he continues to watch Esmeralda.

31 ANGLE ON KING OF FOOL'S PLATFORM - DAY

31

A crowd has gathered around the fools platform and COPPENHOLE addresses them.

COPPENHOLE

Behold the choosing of the King of Fools! Let the ugliness begin!

The crowd shouts approval.

32 CLOSE ANGLE ON HOLE IN THE WOODEN WALL

32

The first face to appear is a man who simply crosses his eyes and twists his mouth into a gaping hole. The crowd laughs, boos, whistles.

- 33 EDGE OF CROWD 33
The pickpockets are working. The King of Thieves is among them.
- 34 CLOSE ANGLE ON FOOL'S HOLE 34
A second figure appears. A man with protruding teeth and hair over his eyes. Shouts of disapproval from the crowd.
- 35 ANGLE ON PHILIPPE 35
Philippe makes his way through the crowd looking for Quasimodo.
- 36 ESMERALDA 36
Dancing.
- 37 FOOL'S HOLE 37
Empty. Then a pig is thrust into the hole. Shouts of laughter and approval from the crowd.
- 38 ESMERALDA 38
Dancing. Philippe appears... sees her and reacts with sudden anger.
- 39 PIERRE 39
stares at Esmeralda... entranced.
- 40 CLOSE UP - ESMERALDA 40
As she dances to a position where the fool's platform can be seen, b.g. She stops suddenly. She cries out. Murmur in the crowd. Puzzlement.
- 41 ANGLE ON FOOL'S PLATFORM - ESMERALDA'S POV 41
Through the wooden slats of the platform beneath the fool's wall, the face of Quasimodo can be seen in shadow and light... staring at Esmeralda.

42 ESMERALDA 42

Hands up to her face in horror.

43 CLOSE UP 43

On light and shadowed figure of Quasimodo through the wooden slats.

VOICE

It's the bellringer. It's Quasimodo!

2ND VOICE

Get him!

Quasimodo quickly disappears.

44 ANGLE ON THE CROWD 44

Philippe's attention is drawn to Quasimodo now as the crowd starts after him. Esmeralda stands watching.

45 INT. FOOL'S PLATFORM - DAY 45

Quasimodo tries to escape beneath the platform. In spite of his deformity, he moves with a quick rolling gait but soon finds himself surrounded with hands clutching at him and grabbing hold from all sides.

46 ANGLE ON THE CROWD 46

by the fool's platform.

VOICES

Where is he! Let's see him! No!
Don't look!

A WOMAN appears in foreground.

WOMAN

Don't look at the hunchback! Let
all pregnant women beware.

MAN

(grinning)

And those that wish to be!

Laughter from the crowd. But the laughter stops very abruptly. All turn in silent awe to look at the hole in the fool's wall. CAMERA HOLDS on their wide-eyed amazement for a moment before...

47 ANGLE ON FOOL'S HOLE IN WALL

47

Quasimodo has been thrust before the fool's hole. Sudden cries of terror from the crowd. "A tetrahedral nose, a horse-shoe mouth, the small left eye obscured by a red and bristling brow while the right disappears under a monstrous wart... a horny lip which one tooth projects like an elephant's tusk, a cloven chin and an expression now a combination of malice, bewilderment and sadness."

48 ANGLE ON CROWD WATCHING

48

Coppenhole stares with the others.

COPPENHOLE

God's cross! Holy Father! I've never seen him this close. It's the rarest ugliness I've ever beheld.

The crowd, regaining composure, starts to laugh.

VOICE

Make him the King! The King of the Fools!

The Voice is taken up by others.

49 CLOSE ANGLE ON QUASIMODO

49

Facing the laughing crowd.

VOICES

Make him the King! Quasimodo! Quasimodo!

50 CLOSE UP - PHILIPPE

50

He is both appalled and alarmed by the turn of events.

VOICES

Oh, the wicked creature! Hideous!

51 CLOSE ANGLE ON PIERRE AND COMMERCE

51

PIERRE

In truth his face is a very poem...

COMMERCE

Of ugliness!

52 COPPENHOLE

52

on platform steps.

COPPENHOLE

Bring him around!

53 FOOL'S PLATFORM AND CROWD

53

Several men grab hold of Quasimodo again and bring him to the front of the platform where Coppenhole faces him on the steps. We now see that his enormous head is covered with red bristles, between the shoulders a great hump balanced by one in front, a system of thighs and legs so curiously misplaced that they only touch at the knees and appear like two sickles joined at the handles, huge splat feet and monstrous hands. Still... the formidable strength and agility is there. The men release him.

COPPENHOLE

You. Quasimodo.

(holds up crown)

I will crown thee King of the Fools!

Coppenhole steps up to Quasimodo but the moment he approaches him, Quasimodo snarls at him and Coppenhole quickly steps back.

VOICE

Look out!

Quasimodo looks out upon the crowd. He moves down a step or two. The crowd moves back. Coppenhole tries again.

COPPENHOLE

Look! A crown for you. And look over there. A throne... for the King of Fools!

Quasimodo doesn't hear Coppenhole. But he stares with fascination at the crown. He starts toward Coppenhole.

VOICE

Careful!

Coppenhole stands his ground. He holds up the crown.

COPPENHOLE

Do you understand? We will make you our King!

(CONTINUED)

53 CONTINUED:

53

Quasimodo looks bewildered.

VOICE

He can't hear! He's deaf!

COPPENHOLE

Here. Your crown!

Coppenhole puts the crown on Quasimodo's head but Quasimodo grabs it off again. He looks at the crowd... then at the crown. He hesitates and then tentatively puts it on his head. The crowd roars their approval.

COPPENHOLE

Long live the King!

The crowd repeats and shouts their approval.

54 ANOTHER ANGLE

54

The crowd obscures our vision of Quasimodo at first and then we see him seated on the throne and thrust up on the shoulders of the crowd. A mock royal robe is thrown over Quasimodo and a crosier thrust into his hand. The crowd, then, bearing him aloft, starts to move across the square in a procession. Quasimodo appears to be enjoying himself now with a sort of proud docility.

55 ANGLE ON ESMERALDA

55

As she stares up at Quasimodo in the procession. She seems strangely held by his profound ugliness.

56 INT. DOM CLAUDE'S CHAMBER - NOTRE DAME CATHEDRAL - DAY 56

Dom Claude is seen kneeling at the altar in his chamber.

DOM CLAUDE

... to cast aside all evil and
all temptation. Guide me in
the ways of righteousness.

Albert appears... approaching Dom Claude. He waits.

DOM CLAUDE

Amen.

(CONTINUED)

56 CONTINUED:

56

ALBERT

Your worship...

DOM CLAUDE

Well?

ALBERT

Forgive me for intruding but we
just have word that... It's Quasi-
modo. They have made him the King
of Fools.

DOM CLAUDE

What?

ALBERT

At the festival. He's there now
and...

Dom Claude doesn't wait for Albert to finish. He
starts out.

57 EXT. PLACE DE GREVE - DAY

57

The procession continues with Quasimodo in high
spirits now as the crowd carries him about the square.
Philippe appears with two soldiers in b.g.... moving
toward Esmeralda. She looks up to see them and rises
to escape but it's too late.

PHILIPPE

Seize her!

The soldiers grab hold of Esmeralda.

PHILIPPE

You have been warned. And now
you will pay for it.

Philippe gestures to the soldiers and they start to
follow Philippe across the square holding Esmeralda.

58 CLOSE ANGLE ON PIERRE

58

Still trying to find an audience.

PIERRE

I speak of love and beauty! Not
ugliness! Listen to me!

But no one is really listening.

59 THE PROCESSION

59

Quasimodo in a semi-ecstatic state. The crowd about him joyous... worshipping him.

60 ANOTHER ANGLE

60

As Dom Claude is seen now... approaching on horseback. He rides up to Quasimodo... still held aloft. The crowd stops. Silence.

61 CLOSE ANGLE ON QUASIMODO

61

The joy of the moment suddenly vanishes as Quasimodo catches sight of Dom Claude. The stern, cold look in Dom Claude's eye is unmistakable. Dom Claude reaches out and snatches off the crown... throwing it to the ground. A gasp from the crowd. They now expect Dom Claude to be torn from limb to limb.

Dom Claude takes the crosier and breaks it in two. He throws the two pieces to the ground. Another collective gasp from the crowd.

Still not content, Dom Claude grabs hold of the mock royal robe and rents it in two before discarding it.

Quasimodo leaps to the ground. The crowd moves back not knowing what to expect. And then... Quasimodo falls on his knees before Dom Claude. Dom Claude stands angry, menacing, masterful. Quasimodo prostrate before him.

At last, with a rough shake of Quasimodo's powerful shoulder, Dom Claude signals him to rise and follow.

Quasimodo rises to his feet.

62 ANOTHER ANGLE

62

As Dom Claude starts off again with Quasimodo at his side. The crowd, disappointed to see their sport vanish, move in and start to shout.

VOICES

No! Let him be!

As they move toward him, Quasimodo lunges at them this way and that with the snarl of an angry tiger.

(CONTINUED)

62 CONTINUED:

62

Moving along with Dom Claude, he scatters the crowd. Thick-set, snarling, hideous, shaggy, ready for a spring, gnashing his teeth, growling like a wild beast and causing wild oscillations in the crowd by a mere gesture or a look.

Eventually they move off down a wide street leading toward the cathedral.

63 ANGLE ON PIERRE AND COMMERCE

63

Pierre sits dejected... hand on chin with his player, Commerce.

COMMERCE

Well. The festival is over.

PIERRE

And so is our play. I would throw myself in the river if it were not so cold.

64 EXT. CATHEDRAL NOTRE DAME - DAY

64

Dom Claude and Quasimodo arrive at the cathedral and step inside.

65 INT. ENTRY - CATHEDRAL - DAY

65

As Dom Claude steps inside, he turns to look at Quasimodo once again. Quasimodo, deeply ashamed now, moves quickly to an archway with stone steps leading to the bell tower.

Dom Claude stands watching him leave when Philippe approaches him.

PHILIPPE

Your worship...

DOM CLAUDE

(turns away)

Later.

PHILIPPE

I need your consent.

DOM CLAUDE

(stops)

Consent?

(CONTINUED)

65 CONTINUED:

65

PHILIPPE

The gypsy girl. Knowing the consequences she deliberately disobeyed your edict and we caught her dancing in the streets again.

DOM CLAUDE

(long pause)

Where is she?

PHILIPPE

Waiting.

DOM CLAUDE

Where!

PHILIPPE

Here.

DOM CLAUDE

You brought her here?

PHILIPPE

She'll be taken at once to the bastille. We need only your consent, your worship.

Another pause. Philippe waits for an answer.

PHILIPPE

Your worship?

DOM CLAUDE

I will speak with her.

Philippe appears concerned.

PHILIPPE

If you wish, of course. She's in the ante-chamber.

Dom Claude turns away. Philippe, disturbed, watches him leave.

66 INT. ANTE-CHAMBER - CATHEDRAL - DAY

66

Dom Claude enters the ante-chamber where Esmeralda, seeing him, falls to his feet once again.

(CONTINUED)

ESMERALDA

I am innocent!

DOM CLAUDE

Get up.

ESMERALDA

I told him they'd arrest me!

DOM CLAUDE

Get up I said!

Pause. Esmeralda slowly rises to her feet.

ESMERALDA

Is it so terrible? To dance in the streets?

DOM CLAUDE

You take me for a fool?

ESMERALDA

(bewildered)

I don't...?

DOM CLAUDE

A demon. There is a demon who speaks through your lips.

ESMERALDA

No! Please, God, no! I...

DOM CLAUDE

Do not blasphemy!

ESMERALDA

By all that's Holy, I swear to you!
I am only a poor gypsy girl! I
have never harmed anyone!

Esmeralda is near tears. But her face is radiant even through fear and concern. Once again, Dom Claude is caught by her astonishing beauty. He stares at her... losing all resolve.

ESMERALDA

(after a pause)

Let me go. Please.

DOM CLAUDE

If you leave this Cathedral now,
you will be taken to the bastille.

(CONTINUED)

66 CONTINUED: (2)

66

Esmeralda cries out... a gasp.

DOM CLAUDE

There is no hope for you... unless
... Here. In this Cathedral, you
may claim sanctuary.

ESMERALDA

Sanctuary?

DOM CLAUDE

The courts... the magistrate cannot
touch you here.

ESMERALDA

But... How could I live... here?

DOM CLAUDE

There are two chambers in the bell
towers. One is taken by our bell
ringer. You may have the other.

(steps closer;
longs to touch
her)

I will see that you're cared for.

ESMERALDA

(bewildered)

You?

DOM CLAUDE

I will pray for you.
(steps to door)
Come.

Esmeralda follows Dom Claude out of the ante-chamber.

67 INT. STAIRCASE - CORRIDOR - DAY

67

Dom Claude leads Esmeralda up the stone steps to the
tower. She looks about the dark corridor with appre-
hension and fear.

68 INT. TOWER AREA - DAY

68

As Dom Claude and Esmeralda reach the tower area from
the stone steps, Esmeralda sees a huge dark silhouette
against a platform rafter and she stops short. Dom
Claude then takes her hand.

(CONTINUED)

68 CONTINUED:

68

DOM CLAUDE

Come along.

They move on.

69 INT. TOWER CHAMBER - DAY

69

Dom Claude leads Esmeralda into a chamber in the tower where he lights a candle on the table.

DOM CLAUDE

Now. You see? You will be quite comfortable here.

Dom Claude turns to face her. Close to her.

DOM CLAUDE

You have only to do as I say. And I will care for you. Do you understand?

Esmeralda simply stares at Dom Claude.

DOM CLAUDE

We shall be good to each other. Yes?

Esmeralda makes no response and Dom Claude puts out a hand now to touch her hair. Esmeralda shudders involuntarily at the touch.

DOM CLAUDE

You are very pleasing, Esmeralda.

Esmeralda suddenly steps back away from Dom Claude... away from his touch.

DOM CLAUDE

(suddenly angry)
Don't be a fool!

Dom Claude moves toward Esmeralda again and she immediately backs away from him.

DOM CLAUDE

(advancing)
Listen to me! I am your salvation!
I am your only hope!

Dom Claude grabs her arm but Esmeralda breaks free again and runs out of the chamber.

70 INT. BELL TOWER AREA - DAY

70

Esmeralda on the run as she heads toward the stone stairway. She starts down the first flight of steps. Dom Claude arrives at the top of the steps... turns to see Quasimodo. He signals Quasimodo to follow her... speaks clearly... face to face... lips formed to enunciate.

DOM CLAUDE

Bring her back!

Quasimodo, hesitates a second, facing Dom Claude and then moves immediately to the stone stairway.

71 INT. NAVE - CATHEDRAL - DAY

71

Esmeralda comes down from the stone stairway, through the archway and across the nave to the entrance. She is out the huge entry doors before Quasimodo appears in the nave.

72 EXT. CATHEDRAL - NOTRE DAME - NIGHT

72

It has turned dark outside now as Esmeralda runs down the steps and across the square in front of the cathedral.

73 ANOTHER ANGLE

73

on the entrance as Quasimodo is now seen moving swiftly down the steps. He sees Esmeralda across the square and starts off quickly to pursue her.

74 EXT. CROSSROADS - NIGHT

74

Cobblestone crossroads. The streets are deserted. Esmeralda hesitates. Looks back. Sees the dark silhouette of Quasimodo in the distance in pursuit. She runs on.

75 EXT. STREET STEPS - NIGHT

75

Esmeralda approaches steps leading to a street on a lower level. She looks back and then moves quickly down the steps. She stops at the foot of the steps and looks back again. No one in sight.

84 CONTINUED:

84

ARCHER

What shall we do with him, Captain?

PHOEBUS

To the bastille!

Phoebus turns to look at Esmeralda again but she has slipped away into the night.

ARCHER

He has the strength of ten, Captain.
But have no fear. We've got him now.

PHOEBUS

Indeed. I would rather have kept
the girl.

85 ANOTHER ANGLE

85

As they start off the cobblestone street with Quasimodo, arms bound behind him tied to one of the horses.

CAMERA PANS to Pierre in the gutter. Still somewhat dazed as he starts to rise. He's not quite certain what happened to him.

86 EXT. NARROW STREET - NIGHT

86

Pierre moves down a narrow dark street when he becomes aware of a curious fact. The street is not deserted as it would seem. Here and there, he catches sight of vague and indeterminate forms. They seem to crawl in the direction of the light at the end of the narrow street.

Pierre suddenly catches sight of a man hobbling along on his two hands. And then another ambulatory bundle reaching out toward him. Soon crippled beggars come out of the side doorways and block his path. Pierre stops short. He's frightened. He tries to reverse his course but finds his path blocked in all directions now.

He stands transfixed... as they close in upon him.

87 INT. BEGGARS-THIEVES TAVERN - NIGHT

87

Pierre is dragged into a huge tavern where beggars and thieves congregate. The place is a bedlam of noise.

(CONTINUED)

87 CONTINUED:

87

A young man is taking lessons in epilepsy from an old expert beggar. Another beggar is trying on false wounds. Women are quarreling over a stolen child. "He's mine! Mine!" Several men are kissing buxom girls. Coarse laughter everywhere.

Worm-eaten tables are placed about with tankards of wine and beer. A huge fire on a great round flagstone dominates the room.

Pierre is brought before Trouillefou, the King of Thieves.

TROUILLEFOU

Ahhhh! What do we have here?
Who is this rascal?

PIERRE

And who are you?

VOICES

The King!

PIERRE

Another king? Not of fools, I trust.

BERNARD, a beggar thin as a post, sticks his face in front of Pierre.

BERNARD

The King of Thieves!

PIERRE

Well... in that case... your
Highness... I am known as Pierre
Gringoire... master poet.

TROUILLEFOU

What have you to say in your defense?

PIERRE

My defense?

TROUILLEFOU

I have decided to string you up.
You may now divide your rags
cheerfully among the ladies.

PIERRE

But your highness... would you
dare hang a poet?

(CONTINUED)

TROUILLEFOU

But, of course...

PIERRE

I beseech you...

TROUILLEFOU

Silence! We need a diversion tonight. Oh, I know the prospect doesn't seem to please you, but there's no need to make such a fuss of it.

PIERRE

Is there not any way I can escape?

TROUILLEFOU

(pause)

Yes. You can, become one of us.

PIERRE

I will! I will! Most readily!

TROUILLEFOU

Do you declare yourself a thief and vagabond?

PIERRE

With all my heart and soul.

TROUILLEFOU

Good. Good. And now you must prove yourself first.

PIERRE

I beg your pardon?

At a sign from Trouillefou, Bernard and another vagabond bring up two posts and a cross beam and place the portable gallows on a table by Pierre. A third man then shoves a rope with a noose in front of Pierre before attaching it to the beam. A JINGLING OF BELLS is heard. Pierre turns to see two men bringing up a stuffed figure of a man covered with tinkling bells. He's quickly attached to the rope. Pierre watches, fearful.

TROUILLEFOU

Get him the stool!

(CONTINUED)

87 CONTINUED: (3)

87

A stool is brought forward and placed between Pierre and the stuffed figure of bells. Pierre looks puzzled. Faces. Trouillefou. Trouillefou then gestures for Pierre to step up on the stool.

Pierre steps up on the stool and manages to keep his balance upon the small platform.

TROUILLEFOU

Now. You will attempt to pick the pocket of this fine gentleman. Do it without a sound from the bells and we will call you a vagabond.

Pierre turns to see the corner of the stuffed figure's purse sticking out of his pocket. He hesitates a moment and then starts to move toward it.

TROUILLEFOU

Hold!

Pierre stops.

TROUILLEFOU

You must first twist your right foot around your left foot.

PIERRE

But...

TROUILLEFOU

Silence! We are waiting.

Pierre hesitates again and then slowly, carefully lifts one foot off the stool and places it around the other foot.

TROUILLEFOU

Now.

PIERRE

If... the bells ring?

Trouillefou grins and then starts to laugh. Laughter builds. Pierre, attempting to keep his balance, reaches out and up toward the pocket of the stuffed figure of bells. He's able to slip his hand in silently. The purse comes out... a little... a little more... a little more. And then... Pierre suddenly loses his balance and falls, clutching the stuffed figure. There is the fateful JINGLING of a THOUSAND BELLS.

(CONTINUED)

87 CONTINUED: (4)

87

TROUILLEFOU

Hang him!

PIERRE

No! No! Mercy!

Two men grab hold of Pierre and quickly removing the stuffed figure, put Pierre in its place... the noose around his neck... the stool beneath him.

TROUILLEFOU

Secure the rope! Are we ready, lads?

BERNARD

Ready!

TROUILLEFOU

When I clap my hands, you may pull out the stool,

Trouillefou drains his wine mug and is about to clap his hands. An old woman, SIMONE, suddenly steps forward.

SIMONE

Wait! Have you forgotten? Our custom is not to hang a man if there is a woman who will claim him.

TROUILLEFOU

Do you want him?

SIMONE

(turns to Pierre)
You... Have you a purse?

PIERRE

I have nothing.

SIMONE

Then hang! And be welcomed!

TROUILLEFOU

Is there anyone else? No?

(to Pierre)
Comrade, you have no luck. Are we ready?

BERNARD

Ready.

Esmeralda suddenly steps forward... her eyes on Pierre.

ESMERALDA

No!

(CONTINUED)

87 CONTINUED: (5)

87

A babble of voices over the new intrusion.

TROUILLEFOU

Silence!

The voices diminish.

ESMERALDA

I will claim him.

TROUILLEFOU

He will hang on the rope unless you
take him as your husband.

ESMERALDA

Yes. I will take him.

Pierre stares at Esmeralda. He's astonished and
enthralled. After the events of the day, he's
suddenly gone from hell into Heaven.

TROUILLEFOU

Remove the noose! Fetch the pitcher!

88 ANOTHER ANGLE

88

As Pierre is freed from the rope and a pitcher is
brought forward. Trouillefou takes it and holds it
up.

TROUILLEFOU

By the laws and customs of all
vagabonds, I declare you man and
wife.

Trouillefou hands the pitcher to Pierre. He doesn't
know what to do with it.

ESMERALDA

(to Pierre)

Break it.

PIERRE

(confused)

What?

ESMERALDA

Break it.

Pierre throws the pitcher to the floor where it breaks
in a hundred pieces. Shouts of approval.

(CONTINUED)

88 CONTINUED:

88

TROUILLEFOU

Brother...

(puts his hands on
both their heads)She is your wife. Sister... He
is your husband. For a period
of four years. Go in peace or war.
It matters not to me.

More cries of approval and laughter and a spontaneous demonstration as they start to dance around the bride and groom.

Pierre and Esmeralda stare solemnly at each other.

89 INT. BRIDAL CHAMBER - NIGHT

89

As Pierre and Esmeralda enter the bridal chamber, a fire is burning in the fireplace. A goat is seen standing by the flickering light. Pierre stops suddenly. He looks at the goat with great distaste. The door is closed behind them.

PIERRE

Uhhh...

ESMERALDA

Yes?

PIERRE

What... is that?

ESMERALDA

That is Djali. He is smarter than
any of us. He can count with his
hoof.

PIERRE

Is he smart enough to leave us alone?

ESMERALDA

Why?

Pierre suddenly turns to Esmeralda and takes her in his arms.

PIERRE

Oh, my love...

ESMERALDA

Yes? What do you want?

PIERRE

How can you ask?

(CONTINUED)

89 CONTINUED:

89

ESMERALDA

I don't know what you mean?

PIERRE

Am I not yours? Are we not joined together?

Pierre tries to kiss Esmeralda. She suddenly brings up a dagger between them.

PIERRE

You... You're not very friendly.

ESMERALDA

And you are quite impertinent.

The GOAT is heard BLEATING.

'PIERRE

Am I mistaken? Didn't you claim me for your husband?

ESMERALDA

Should I have let them hang you?

PIERRE

You mean... It was only to save me from the gallows?

ESMERALDA

What other reason?

PIERRE

Well...

(pause)

You're telling me, then... that you won't have me for a husband.

ESMERALDA

I won't.

PIERRE

Or... a lover?

ESMERALDA

No.

PIERRE

Or... a friend?

(CONTINUED)

89 CONTINUED: (2)

89

ESMERALDA

Perhaps.

PIERRE

Do you know what friendship is?

ESMERALDA

It is like... a brother and sister.
Two souls that touch without
mingling. Two fingers of the same
hand.

PIERRE

And love?

ESMERALDA

Love. That is to be two and yet
only one. It is heaven.

PIERRE

Are you in love with someone?

A long pause. Esmeralda turns away... kneels down
by the fireplace and drinks water from a dipper.
Pierre steps up to her.

PIERRE

Are you?

ESMERALDA

Perhaps. Tonight.

PIERRE

Who?

ESMERALDA

A man.

PIERRE

What man?

ESMERALDA

He wears a golden helmet and gilt
spurs.

PIERRE

You mean... that Captain. The
Captain of the Royal Archers?

Esmeralda turns to stare at the fire.

(CONTINUED)

89 CONTINUED: (3)

89

PIERRE

You had better think twice. He
can have any woman he wants in
Paris and he frequently does.

Esmeralda turns on Pierre with angry, flashing eyes.

ESMERALDA.

You're lying!

PIERRE

I may be jealous but I am not
lying. How can I... a mere poet
compete with a Captain of the
Royal Archers?

ESMERALDA

... Phoebus.

PIERRE

In truth, that's his name. In
Latin... it means the sun.

ESMERALDA

The sun!

PIERRE

Phoebus was a god of the sun.

ESMERALDA

A god!

90 CLOSE UP - PIERRE

90

As he looks into the fire.

PIERRE

How very different from the
Phoebus of Paris. I tell you
truthfully you would do well to
keep away from him. It's quite
well known. The stories about
his amorous exploits. Believe
me they would give you pause.
They...

DOOR heard CLOSING. Pierre turns...

91 INT. BRIDAL CHAMBER

91

Pierre turns to see that Esmeralda has gone. Annoyed and then resigned, he sighs. The GOAT BLEATS once again.

Pierre lies back with his hands behind his head looking up at the ceiling.

PIERRE

Indeed. This is a very strange wedding night.

92 INT. COURT - GRAND CHATELET - DAY

92

The JUDGE presides over a court in a room that is low and vaulted. A long table for the Deputy Provost, the AUDITOR and several sergeants.

A pale ray of sunlight strikes Quasimodo as he is brought into the room tightly bound and well guarded. There is nothing now to justify the array of weapons and guards as Quasimodo is somber, silent and calm.

The Judge turns to the Auditor.

JUDGE

Who is he?

AUDITOR

Quasimodo.

JUDGE

What? What?

As the Judge is almost as deaf as Quasimodo, the Auditor leans close... looks directly at him and mouths...

AUDITOR

Quasi... mo... do.

JUDGE

Yes. Yes. Quite.
(to Quasimodo)
Step forward.

Quasimodo, not hearing, remains. The guards then thrust him forward.

(CONTINUED)

JUDGE

You are charged with attacking the
Captain of the Royal Archers and
the assault on the person of a
lewd woman. What have you to say?

QUASIMODO

Quasimodo.

JUDGE

What? What?

QUASIMODO

Bell ringer.

JUDGE

What does he say? Does he mock me!

AUDITOR

He's deaf.

JUDGE

What?

AUDITOR

He's a bell ringer.

JUDGE

Good! I'll have a string of bells
hung on his back through the
streets of Paris!

QUASIMODO

Quasimodo.

JUDGE

Sergeant of the Rod! Take this
scoundrel to the pillory and have
him flogged for an hour.

AUDITOR

Sire, he meant no disobedience to
your questions. He is deaf.

JUDGE

What?

AUDITOR

He is deaf!

(CONTINUED)

92 CONTINUED: (2)

92

JUDGE

Oh. I didn't know. That makes a difference. In that case you may turn him for an hour after the flogging. Take him away!

The guards grab hold of Quasimodo again and start to drag him out of the room. Quasimodo looks bewildered.

93 INT. NAVE - CHOIR - CATHEDRAL - DAY

93

The choir is singing and Dom Claude holding service when Dom Claude sees Philippe off to one side... staring at him. A signal.

94 INT. AISLE OF THE NAVE, - DAY

94

Dom Claude and Philippe walk along an aisle of the nave.

DOM CLAUDE

When was this?

PHILIPPE

This morning. They've taken him to the pillory at the Place de Greve. Shall we fetch him?

DOM CLAUDE

No.

PHILIPPE

He's an embarrassment to the Church, your worship, and to your office. Why do you go on sheltering him?

DOM CLAUDE

Those that we shelter here on earth become the treasures God grants us in Heaven.

Dom Claude looks at Philippe for a moment and then he turns into his own chamber and closes the door. Philippe shakes his head.

95 EXT. PILLORY - PLACE DE GREVE - DAY

95

The pillory, a simple structure on a high platform consists of a hollow cube of masonry some ten feet in height, a steep flight of steps of unhewn stone leads to the top platform on which lies (horizontally) a wheel of stout oak.

The Official Torturer appears and deposits a black hourglass on a corner of the pillory... top half filled with red sand. He removes his doublet and picks up a scourge with long, slender white thongs, knotted, interlaced and armed with metal claws. He carelessly draws up a shirt sleeve as high as the shoulder and then turns to try out the scourge. He strikes a wood plank with it and bits of wood are torn from the plank.

96 ANOTHER ANGLE

96

As Quasimodo is brought to the pillory by guards. The crowd, growing larger by the moment, jeers and laughs at him. He's brought up the steps and, kneeling, bound to the wheel with his hands pinioned behind him. The shaft of timber is then set into motion by a windlass causing it to rotate so that the face of the culprit can be seen from every point of the Place de Greve in succession.

97 ANGLE ON PIERRE AND TROUILLEFOU

97

as they watch.

TROUILLEFOU

What did he do?

PIERRE

Haven't you heard? He tried to abduct Esmeralda.

TROUILLEFOU

The monster!

98 ANGLE ON QUASIMODO - PILLORY

98

Quasimodo appears impassive... not stirring a muscle. There is nothing on his face but a little bewilderment. The torturer grabs hold of his upper garment and suddenly strips him to the waist. The crowd gasps at his deformed figure.

(CONTINUED)

98 CONTINUED:

98

WOMAN IN CROWD

(to her husband)

Quick! Get the children to watch!

The Official Torturer stamps his foot and the wheel begins to move. Quasimodo sways under his bonds. He is amazed to be moving and his amazement gives fresh peels of laughter to the crowd.

The Torturer raises his arm and lets the scourge fall with a fury upon the shoulders of Quasimodo. The first blow. Quasimodo recoils as if suddenly startled out of a sleep. He begins to understand now what is happening to him. He writhes in his bonds and the muscles of his face contract violently in surprise and pain but not a sound escapes him.

A second stroke falls and Quasimodo rolls his head from side to side.

VOICES

Harder! Make him cry! Kill the monster!

99 EXT. CATHEDRAL - DAY

99

Dom Claude is helped to his horse by an attendant in front of the Cathedral and rides off.

100 CLOSE ANGLE ON TORTURER

100

As he continues to flog Quasimodo.

101 QUASIMODO

101

under the scourge. He tries to break his bonds now but he's unable to.

102 CLOSE UP - QUASIMODO'S BACK

102

The blood is flowing in streams over the shoulder of Quasimodo. And still the thongs fall upon him.

103 PIERRE AND TROUILLEFOU

103

watching. Trouillefou grins but Pierre turns to avert his eyes. He can't watch.

104 CLOSE UP - QUASIMODO 104

The stupefaction on his face is succeeded by an expression of bitter and hopeless discouragement. He closes his single eye and drops his head upon his breast and gives no further sign of life.

105 CLOSE UP - HOUR GLASS 105

The time is beginning to run out.

106 ANGLE ON ESMERALDA 106

As she enters the Place de Greve and sees the crowd around the pillory. Curious, she steps over toward it.

107 EXT. PILLORY 107

A last blow and the Torturer sees that the sand has run out. He holds up his hand and the wheel stops for a moment. Two assistants throw a yellow robe over Quasimodo.

TORTURER

Keep it turning! He is to turn
for an hour!

The Torturer turns the hour glass and starts the sand to fall once again. The wheel begins to turn. The crowd shouts their approval.

108 CLOSE ANGLE ON QUASIMODO - DAY 108

He looks out upon the excited and the smiling faces of those watching him. They begin to throw objects at him now. Stones... garbage. He shakes himself and his furious struggles make the old wheel of the pillory creak upon its timbers.

109 PILLORY AREA - DAY 109

Esmeralda looks up at Quasimodo on the pillory. Then she turns to see someone riding up on horseback. It is Dom Claude. Esmeralda slips back so as not to be seen.

110 ANOTHER ANGLE 110

Dom Claude brings his mount close to the pillory. He looks up at Quasimodo for a long moment.

(CONTINUED)

110 CONTINUED: 110

And in that moment, Quasimodo's face softens, a soft smile full of tenderness. He knows his master will now release him. But Dom Claude appears stern and cold. No softness whatsoever to match Quasimodo's. And, indeed, after another moment, Dom Claude turns his horse away and leaves.

The faint smile upon Quasimodo's face fades quickly. He now appears bitter, disheartened, unutterably sad.

The wheel keeps turning.

111 CLOSE UP - HOUR GLASS 111

A quarter of the sand has fallen.

112 CROWD 112

Pierre turns to see Esmeralda.

113 QUASIMODO 113

turning... turning. He casts a despairing glance at the crowd. Cries out...

QUASIMODO

Water... water...

There is laughter at this on all sides.

QUASIMODO

Water...

MAN

Here's a pitcher full!

The Man throws a pitcher of water and it breaks in front of Quasimodo. The crowd roars with laughter.

114 ANGLE ON ESMERALDA AND PIERRE 114

watching.

ESMERALDA

How cruel...

PIERRE

How can you say that after he...

Esmeralda steps forward... to the pillory steps.

(CONTINUED)

114 CONTINUED:

PIERRE

114

Esmeralda!

Pierre watches with astonishment as Esmeralda goes up the steps of the pillory to Quasimodo. The crowd in astonishment and then all is quiet.

QUASIMODO

Water... water...

115 CLOSE ANGLE ON QUASIMODO - ESMERALDA

115

Quasimodo suddenly sees Esmeralda at the top of the steps. Once again, he appears bewildered. His eyes flash as he recognizes her as the gypsy girl he tried to carry off for his master. Has she come to seek revenge upon him?

Esmeralda steps up close to Quasimodo. They stare at each other for a long moment with Quasimodo waiting for her to strike him. Instead, she detaches a gourd bottle from her girdle and raises it gently to his parched lips.

Quasimodo continues to stare. Can it be? He is unable to fathom her gesture. She holds the cup close to his lips and, at first, he turns his head away. When he faces her again... deeply ashamed, there is a tear down his cheek. But he seems no longer disturbed by pain or despair.

Esmeralda holds up the gourd once again and now Quasimodo drinks in long draughts... consumed with thirst.

116 ANGLE ON PIERRE

116

He watches with amazement.

117 ANGLE ON PHILIPPE

117

He stands in the crowd watching, shocked at Esmeralda's gesture.

118 QUASIMODO AND ESMERALDA

118

Quasimodo, finished, tries to kiss Esmeralda's hand in gratitude but Esmeralda, distrusting him from his violent attempt of the night before, draws back her hand as though it might be bitten. He then offers her a look of reproach and sadness.

(CONTINUED)

- 118 CONTINUED: 118
Esmeralda now turns toward the crowd. Silent for a moment but then her gesture has brought them a new feeling of admiration. They cry out, "Noel! Noel!"
Esmeralda puts the empty gourd down on the platform, moves quickly down the steps and slips into the crowd.
- 119 ANGLE ON CROWD 119
Esmeralda moves past Pierre without a backward glance. He calls to her again.
PIERRE
Esmeralda...
He turns to follow her out of the square.
- 120 CLOSE UP - HOUR GLASS 120
The last of the red sand runs out.
- 121 EXT. PILLORY - DAY 121
The guards step up to release Quasimodo and then stand back. He staggers to his feet... almost losing his balance. He looks at the crowd. And then he looks directly down to see the empty gourd. He picks it up and starts down the steps. The crowd moves back to give him plenty of room.
- 122 ANOTHER ANGLE 122
The crowd gathered around Quasimodo. He stares at them for a moment and then lunges forward. Women scream and move quickly out of his way. Quasimodo, in pain, staggers off and away from the crowd. He falls. Rises. He is suddenly confronted by Philippe. The two men face each other a brief moment and then Quasimodo staggers on.
- 123 INT. ENTRANCE - CATHEDRAL - DAY 123
Quasimodo steps into the cathedral. He breathes heavily, his gait more awkward than usual. He quickly moves over to the archway and stone steps leading to the bell tower.
- 124 INT. BELL TOWER - DAY 124
Quasimodo arrives at the bell tower. He falls in exhaustion against the wall. He sits there... breathing heavily and then sees the empty gourd.

125 ANGLE ON TOWER BELLS

125

Quasimodo looks up at his bells. He holds up the empty water gourd.

QUASIMODO

Water...

Quasimodo holds up the gourd to another bell.

QUASIMODO

She gave me water!

CAMERA HOLDS on Quasimodo as he continues to hold the gourd aloft.

126 EXT: STONEWALL - FOUNTAIN - COBBLESTONE STREET - DAY 126

Esmeralda is seated on a stonewall... lost in thought. Pierre stands beside her... reading.

PIERRE

(reading)

And beauty's other name would be
the same... the fair Esmeralda.
For beauty is...

(looks up)

You're not listening.

(moves closer)

I'm pouring out my heart to you
and you're not even listening.

Esmeralda turns to look at Pierre and then appears to turn away and become lost in thought again.

PIERRE

(reads)

For beauty is known to the Gods by
other Gods but to all mortals thy
name is Esmeralda. How like a rose
in the garden with...

Pierre breaks off as Esmeralda rises and looks down the street. SOUND OF HORSES heard approaching. Pierre turns to look.

127 ANOTHER ANGLE

127

The King's Archers are passing by and Phoebus, leading them, spots Esmeralda. He rides up to her.

PHOEBUS

Ahhh! My gypsy love! How I have
missed you!

Pierre watches, taking a dim view of the encounter.

(CONTINUED)

127 CONTINUED:

127

Phoebus leans down to take Esmeralda's hand and kiss it.

PHOEBUS

Tonight!

Esmeralda looks up at Phoebus... bedazzled.

PIERRE

At the Boarshead Tavern. There's a private chamber just above.

(kisses her hand
again)

Seven o'clock!

Phoebus offers another dazzling smile and then rides off. Esmeralda is in a daze.

PIERRE

You... You're not going to meet him?

(no response)

Esmeralda!

Esmeralda turns to face Pierre now.

PIERRE

At the least let me warn you.
There may be others there. You
may have to wait your turn!

Esmeralda, furious, turns to leave. Pierre grabs her arm to hold her.

PIERRE

No!

They face each other for a moment.

PIERRE

Don't go.

Esmeralda looks at his hand holding her. He releases her. She then turns away and moves off across the square.

128 EXT. COBBLESTONE STREET - DAY

128

Pierre, disheartened, steps along the cobblestone street when he is suddenly confronted by Philippe.

(CONTINUED)

128 CONTINUED.

128

PHILIPPE

You. You are Pierre Gringoire?

PIERRE

I am.

PHILIPPE

You will come with me.

PIERRE

(puzzled...
apprehensive)

For what purpose?

Philippe stares at Pierre but makes no response.
He turns to leave. Two soldiers step up immediately
and Pierre then decides it is prudent to follow the
priest.

129 INT. DOM CLAUDE'S CHAMBER - CATHEDRAL - DAY

129

Dom Claude seen at desk... writing. Pierre is es-
corted into the room by Philippe. Dom Claude sees
him... finishes writing and then rises to face him.

DOM CLAUDE

You are Pierre Gringoire?

PIERRE

Forgive me, your worship; I
am called that and it's true
that I'm a poet but I have never
spoken or written against the
church.

DOM CLAUDE

I am told that you are seen
frequently in company with a
certain... Egyptian girl.

PIERRE

If you mean... if you speak of
Esmeralda, we are, in faith, married.

DOM CLAUDE

(stunned)

What?

PIERRE

But I can assure you that she is
not what one expects in a wife.
I have yet to touch her.

(CONTINUED)

DOM CLAUDE

You lie!

PIERRE

I swear to you by my hope of heaven,
she is still a virgin.

A long pause. Dom Claude stares at Pierre. Then he
steps to his desk.

DOM CLAUDE

I wish to make an arrangement.

PIERRE

An arrangement?

DOM CLAUDE

I am prepared to issue a gift of
forty sovereigns to whomever has a
claim upon her.

(picks up document
he's written)

You... apparently are that person.

PIERRE

Your worship... I don't understand.
What do you want of Esmeralda?

DOM CLAUDE

To shelter... to provide for her.

PIERRE

Only that?

DOM CLAUDE

How dare you!

PIERRE

I only meant...

DOM CLAUDE

Insolence!

PIERRE

Forgive me, your worship, but you
see... I am distraught with jealousy.
She... My Esmeralda is in love with
the sun.

DOM CLAUDE

The sun?

(CONTINUED)

PIERRE

Phoebus. The sun god. He has
bedazzled her.

DOM CLAUDE

You dare to jest with me?

PIERRE

He is Captain of the Royal Archers.
And they have set a rendezvous for
tonight. Oh, I tell you he cares
for no woman but she is blinded by
his golden helmet and his gilded
spurs. In all truth, I fear for
her.

DOM CLAUDE

(pause... turns away
to speak)

Where do they meet?

PIERRE

The Boarshead Tavern at seven
o'clock.

DOM CLAUDE

Monsieur Grinoire. I have nothing
further to say to you.

PIERRE

Yes, your worship.

DOM CLAUDE

Except...

(faces him)

The gift still holds.

PIERRE

(shakes his head)

No, your worship. I can care for
her. If she'll let me.

DOM CLAUDE

Good day, Monsieur.

Pierre hesitates a moment and then goes out. Dom
Claude picks up the quill with which he was writing.
He's about to put it back. Then, with a sudden
demonic fury, he plunges it into the desk like a dagger.

Quasimodo is seated by the wall.

(CONTINUED)

130 CONTINUED: 130

He stares at the empty water gourd left by Esmeralda. He rises... picks it up. Fills it with water and drinks. He holds the gourd to his cheek. He moves about in a circle... of ecstasy.

131 ANGLE ON BELLS 131

Quasimodo, in a fever of joy and happiness, starts to ring the bells. He pushes them, kicks them and howls out loud with them... moving from one to another.

132 EXT. CATHEDRAL - NIGHT 132

A hooded monk, leaves the main entrance of the cathedral. The BELLS are still HEARD from the tower above. The monk stops... looks up.

133 CLOSE UP - DOM CLAUDE 133

The monk is seen to be Dom Claude in C.U. He stares up at the tower. The bells stop. Dom Claude then moves on across the square.

134 INT. BOARSHEAD TAVERN - NIGHT 134

The tavern keeper is pouring wine in the half empty establishment.

Dom Claude (hooded monk) enters and quickly looks about the place. No evidence of Esmeralda. Dom Claude steps up to the Tavern Keeper.

DOM CLAUDE

If you would, Monsieur?

The Tavern Keeper sees only a hooded monk.

TAVERN KEEPER

Well? Yes?

DOM CLAUDE

A girl. A young woman called...

TAVERN KEEPER

(breaks in)

We have no women here! See for yourself.

(CONTINUED)

134 CONTINUED:

134

DOM CLAUDE

Then perhaps... a certain Captain.
Of the Royal Archers.

TAVERN KEEPER

Ahhhhh!

(leans close... lowers
voice)

You mean Phoebus.

Dom Claude nods.

TAVERN KEEPER

(points)

Upstairs. He waits for her.

Dom Claude looks over toward the stairway. The
Tavern Keeper puts a hand on his arm.

TAVERN KEEPER

I would not intrude if you value
your life.

Dom Claude nods again.

DOM CLAUDE

Thank you.

(turns away to
leave)

Thank you.

Dom Claude moves over to the entrance. He stops
there... his mind in a turmoil. He looks over to see
that the Tavern Keeper is now occupied cleaning mugs.
Dom Claude quickly makes for the stairway and goes
up unseen.

135 INT. UPSTAIRS HALL - TAVERN - NIGHT

135

Dom Claude moves down a semi-dark hallway to a huge
wood carved door that is ajar at the moment. Cau-
tiously, he peers inside.

136 INT. UPSTAIRS TAVERN CHAMBER - NIGHT

136

Phoebus stands before a mirror preening himself like
a peacock. He smoothes his moustache and adjusts his
hair and hums a little tune. Dom Claude watches from
the doorway. When Phoebus turns away from the mirror,
Dom Claude steps back out of sight.

137 INT. UPSTAIRS HALL - TAVERN - NIGHT

137

Claude hears footsteps on the stairway. He looks for another exit but there is none. He puts his head down and starts toward the stairs.

Esmeralda appears at the top of the stairs and Dom Claude steps past her with his head down, hood shielding his face. Esmeralda moves on to the huge wood carved door.

138 INT. UPSTAIRS TAVERN CHAMBER - NIGHT

138

As Esmeralda appears in the doorway, Phoebus steps up to her.

PHOEBUS

Ahhhh! My angel of light!

Phoebus steps up and kisses her hand.

PHOEBUS

All that's beautiful in the world.
Here in front of me.

Phoebus retains her hand... kisses it again.

139 INT. UPSTAIRS HALL - TAVERN - NIGHT

139

Dom Claude stands by the top of the stairway. He sees the heavy wooden door close.

140 INT. UPSTAIRS TAVERN ROOM - NIGHT

140

A large upholstered window seat in the moonlight. As Esmeralda reclines in it, Phoebus turns to put out the candle light. He turns to look at her.

PHOEBUS

The moonlight...

(sits beside her)

On your hair... your eyes... your
lips...

Phoebus tries to kiss her on the lips but Esmeralda pulls back.

PHOEBUS

Sweet love. What's the matter?

ESMERALDA

I... Talk to me.

(CONTINUED)

140 CONTINUED:

140

PHOEBUS

But I am.

ESMERALDA

What are you thinking?

PHOEBUS

Thinking?

ESMERALDA

Do you love me?

PHOEBUS

What a silly question.

ESMERALDA

Do you?

PHOEBUS

Angel of my life. I am yours.
All that I have, I would give you.

141 EXT. UPSTAIRS HALL - TAVERN - NIGHT

141

Dom Claude steps over to the wooden door. He stares
at it for a moment. Then he reaches into his robe
and grabs hold of the handle of a small dagger.

142 INT. UPSTAIRS - TAVERN ROOM - NIGHT

142

Phoebus reclines on the window seat by Esmeralda.

ESMERALDA

But you haven't told me. That you
love me.

PHOEBUS

May the devil strike me dead if
I don't worship you!

143 ANGLE ON DOM CLAUDE

143

He reaches out now to open the huge carved wooden
door.

144 ANGLE ON ESMERALDA AND PHOEBUS

144

ESMERALDA

Please... teach me your religion.

(CONTINUED)

144 CONTINUED:

58.
144

PHOEBUS

Good God! What do you want with
my religion?

ESMERALDA

I want to know all about it.

PHOEBUS

Why?

ESMERALDA

So that we can be married.

PHOEBUS

Married? What nonsense is that?

ESMERALDA

You refuse? To speak of marriage?

PHOEBUS

I can't. Don't you understand?
I am already married.

Esmeralda, shocked, pulls back.

145 ANGLE ON DOOR

145

From within the room. Opens just enough for the dark
silhouette of Dom Claude to be seen and slip through.

146 ANGLE ON ESMERALDA AND PHOEBUS

146

ESMERALDA

I must leave.

PHOEBUS

I will never understand a gypsy.
I thought all you ever wanted was
love and the free air of heaven
and...

Dom Claude, b.g. in semi-darkness leaps forward...
the dagger raised.

147 ANGLE ON DOM CLAUDE - ESMERALDA

147

Esmeralda sees the face of Dom Claude above that of
Phoebus just before Dom Claude plunges the dagger
into Phoebus. Esmeralda gasps in terror. Phoebus
cries out and then slumps back.

148 ANOTHER ANGLE

148

Dom Claude, aware that Esmeralda has seen him, turns away quickly and goes out.

Esmeralda watches Dom Claude leave and then turns to look down at Phoebus. She puts out a hand to move out and away from him. Her hand is covered with blood. She screams now. And screams again.

149 INT. BULLSHEAD TAVERN - NIGHT

149

Claude at the foot of the stairway and moving out the front entrance when the screams are heard from above. The Tavern Keeper and others look up before they make a rush for the stairway.

150 INT. UPSTAIRS TAVERN ROOM - NIGHT

150

As the Tavern Keeper and others rush into the room, Esmeralda is in a state of shock and weeping by the side of Phoebus who lies still.

TAVERN KEEPER

Oh, my God. She killed him!
She killed him!

151 CLOSE UP - ESMERALDA

151

Terrorized... shakes her head.

152 INT. TAVERN OF THIEVES - DAY

152

Pierre makes his way through the thieves tavern with its usual hub bub of voices and activity. He approaches the King of Thieves, Trouillefou.

PIERRE

Have you seen her?

TROUILLEFOU

Who?

PIERRE

Esmeralda.

TROUILLEFOU

Can you not keep track of your woman?

(CONTINUED)

152 CONTINUED:

152

PIERRE

I haven't seen her since yesterday
afternoon.

TROUILLEFOU

A better cuckold you are than a poet!

PIERRE

There's something wrong. I tell
you there is something wrong!

TROUILLEFOU

Here. Drink, my friend. She'll
come back when she is ready.

Pierre, worried, turns away quickly.

153 ANGLE AT ENTRANCE

153

Pierre is about to go out when he is stopped by the old
woman, Simone.

SIMONE

Too late.

PIERRE

What?

SIMONE

Forget her.

PIERRE

What are you talking about?

SIMONE

The Palace of Justice.

Simone slits her throat with her finger. She smiles
and then laughs. Pierre looks bewildered.

154 INT. DOM CLAUDE'S CHAMBER - CATHEDRAL - DAY

154

Dom Claude kneels before his private altar.

DOM CLAUDE

(Latin)

Oh, mercy. Mercy upon my soul.

(English)

Help me! Save me! Oh, God, I
am bewitched!

(MORE)

(CONTINUED)

154 CONTINUED:

154

DOM CLAUDE (CONT'D)
Save me! A demon! A witch! Help
me! Deliver me from the evil of
this...

Claude stops abruptly. He is suddenly aware of someone
standing nearby. He looks up to see Philippe.

DOM CLAUDE
(rises in anger)
What do you want! What are you
doing here!

PHILIPPE
The carriage is ready.

DOM CLAUDE
What?

PHILIPPE
For the Palace of Justice.

DOM CLAUDE
Get out. Get out!

Philippe turns away quickly.

155 INT. COURTROOM - PALACE OF JUSTICE - DAY

155

Pierre is seen entering the already crowded court-
room. One end of the room is occupied by the crowd,
the other side by a raised platform where a number of
judges with frozen, sinister faces sit in judgement.
The whole room bustles with pikes and halberds. There
is a presiding magistrate, several clerks and the
prisoner, "Esmeralda".

Pierre makes his way up to a position where he can
see her. The Tavern keeper is being questioned.

MAGISTRATE
What happened then?

TAVERN KEEPER
Captain Phoebus took the room and
paid me a crown.

MAGISTRATE
Never mind how much it cost.

(CONTINUED)

155 CONTINUED:

155

TAVERN KEEPER

The girl arrived. The gypsy. But
I didn't know then she was a witch!

The tavern owner looks at Esmeralda and the crowd is
heard.

MAGISTRATE

Go on.

TAVERN KEEPER

Later, when she was up there, I
heard a scream.

CAMERA ON JUDGES. PANS to the last judge on the far
end. He wears a hood as do the others. We recognize
Dom Claude but he is not recognized by Esmeralda.

TAVERN KEEPER(V.O.)

A fiendish scream and I ran up
the stairs at once. There she
was. And there was the Captain with
a dagger in his back on a coat of
blood! Horrible!

156 INT. COURTROOM - CROWD

156

Reaction from Pierre and the crowd.

TAVERN KEEPER

Oh, my Lord. I am innocent of
this. I do not consort with
witches!

MAGISTRATE

Step down.

The tavern owner steps down and the Magistrate now turns
to look at Esmeralda.

MAGISTRATE

I will address the prisoner. Stand.

Esmeralda has her head down. She looks up.

MAGISTRATE

Stand!

Esmeralda stands.

(CONTINUED)

MAGISTRATE

It is well known you belong to a race of gypsies and are given to sorcery. In concert with powers of darkness you did stab a Captain of the King's Archers. Do you persist in your denial of this charge?

ESMERALDA

I do! I'm innocent!

MAGISTRATE

Then how do you explain what took place?

ESMERALDA

There was someone else. He wore the garment of a monk. He... he...

MAGISTRATE

Yes?

ESMERALDA

I could see him clearly.

MAGISTRATE

Who was it?

ESMERALDA

The Archdeacon.

The courtroom erupts with loud voices.

VOICES

Blasphemy! Witch! Witch! Kill her! Burn her!

157 REACTION SHOTS

157

Pierre... astonished. Dom Claude... face impassive.

158 BACK TO SCENE

158

The Magistrate signals to a guard who now brings forth the goat belonging to Esmeralda. The crowd now reacts to this.

MAGISTRATE

The court will not record the prisoner's last statement.

(MORE)

(CONTINUED)

158 CONTINUED:

158

MAGISTRATE (CONT'D)

The prisoner will now respond...
does this... this beast belong to
you?

ESMERALDA

Yes.

MAGISTRATE

It is known far and wide that
all demons possess a goat with
which to practice their witchcraft.
(to guard)
Take it away and destroy it!

The goat is taken away. Shouts from the crowd.

MAGISTRATE

Prisoner. In view of your refusal
to confess your crime, I recommend
the application of torture until
you do so confess.

The Magistrate looks at the chief judge. He nods.

MAGISTRATE

Remove the prisoner.

Voices raised again as Esmeralda is taken from the
courtroom. Pierre thrusts himself forward and Es-
meralda is able to see him for a brief moment before
she goes through the door.

159 CLOSE ANGLE ON MAGISTRATE AND JUDGES

159

MAGISTRATE

What a cold, heartless wench. To
keep us waiting like this when
we haven't had our supper.

160 CLOSE UP - DOM CLAUDE

160

Face still impassive.

161 INT. PASSAGEWAY - DAY

161

Esmeralda is taken by guards to a chamber at the far
end of a narrow dark corridor.

162 INT. TORTURE CHAMBER - DAY

162

A circular room with no windows. No openings except that of a latticed alcove of darkness. Esmeralda is brought through the enormous iron door. A furnace dominates the room with a red glow. Instruments of torture hang from the walls.

A leather mattress is stretched in the middle of the room almost touching the ground. Over it hangs a leather strap with a buckle attached to a copper ring held in the mouth of a flat nosed monster carved in the keystone of the vaulted roof. Iron pincers, thongs, great ploughshares are heaped inside of the furnace and glow red upon the fire.

The Official TORTURER sits upon the bed with the utmost unconcern. His assistants in leather aprons and breeches turn the irons in the fire.

A clerk is at a table ready to take down the confession should there be one.

CHARMOLUE, the Royal Questioner steps up to Esmeralda.

CHARMOLUE

Ahhh. My dear child. Do you persist now in your denial?

ESMERALDA

(softly)

I am innocent.

CHARMOLUE

I see. In that case, it will be our painful duty to question you more urgently than we would otherwise desire.

Charmolue signals the Torturer who rises and prepares himself for his work.

CHARMOLUE

Have the goodness to seat yourself here, please.

Charmolue indicates the leather mattress and Esmeralda looks at it with fear. She appears bewildered and stunned. At a sign from Charmolue two assistants lay hold of Esmeralda and place her on the mattress.

CHARMOLUE

Good. Where is the physician?

(CONTINUED)

PHYSICIAN

I'm here.

Charmolue looks over at the PHYSICIAN in the corner of the room.

CHARMOLUE

Now. I ask you again. Do you still persist in denying the facts of which you are accused?

Esmeralda bows her head in terror without an answer.

CHARMOLUE

To my infinite regret, I must fulfill the duties of my office.

(to attorney)

Monsieur, the King's attorney. With which instrument shall we begin?

KING'S ATTORNEY

The boot.

Two assistants turn to search in the collection. The CLANK of various IRONS are heard.

CHARMOLUE

Uncover her foot.

The first assistant removes Esmeralda's shoe.

CHARMOLUE

Ahhh! Such a delicate foot. Such a charming limb. What a pity.

The boot is brought forward. Esmeralda sees her foot encased between the iron bound boards and disappear within the frightful apparatus.

ESMERALDA

No! Mercy!

Esmeralda tries to rise but her leg is held fast in the heavy block of oak and iron.

A silhouette appears behind the lattice work of the dark alcove. Remains watching.

164 INT. ROOM

164

A sign from Charmolue and the leather strap hanging from the roof is fastened to her waist.

CHARMOLUE

For the last time. Do you confess to the charge?

ESMERALDA

No!

CHARMOLUE

Proceed.

A torturer turns the screw and the boot tightens. Esmeralda cries out more in fear at first than pain.

CHARMOLUE

Again!

165 ANGLE ON THE DARK SILHOUETTE

165

watching. Esmeralda cries out.

CHARMOLUE (V.O.)

Again!

ESMERALDA (V.O.)

No!

166 INT. ROOM

166

The torturer tightens the boot again.

CHARMOLUE

Do you confess!

ESMERALDA

Oh, dear God...

CHARMOLUE

Do you!

ESMERALDA

... Yes! Oh, yes!

Charmolue signals the torture to stop and then turns to look at the clerk.

CHARMOLUE

Say it.

(CONTINUED)

166 CONTINUED: 166

ESMERALDA

I confess!

167 ANGLE ON SILHOUETTE 167

Disappears.

168 ANGLE ON ESMERALDA AND OTHERS 168

The Torturer starts to remove the boot.

CHARMOLUE

Mademoiselle, it is my duty to
inform you now... in all humanity,
that in confessing, you have only
death to look forward to.

Charmolue goes out. The Torturer has removed the boot
and leans close to Esmeralda.

TORTURER

Look, No great harm done. A
little numb, maybe. But you can
still dance! Yes?

169 INT. COURTROOM - DAY 169

All present as before including Pierre. The King of
Thieves is with him now. Esmeralda is brought before
the Magistrate. She's regaining the feeling in her
foot again but she is assisted to a chair.

MAGISTRATE

Stand. The prisoner must stand.

Esmeralda manages to get to her feet by herself.

MAGISTRATE

You have now confessed to all
charges of sorcery and assassination.
The verdict.

The clerk hands the Magistrate the verdict and the
Magistrate reads.

(CONTINUED)

169 CONTINUED:

MAGISTRATE

By order of our lord the King, you shall be taken in a tumbril with a rope around your neck before the great Cathedral of Notre Dame where you will be hanged and strangled on the town gibet. Court is adjourned. Take her away.

Esmeralda faints. Pierre tries to reach her but he is pushed back.

170 CLOSE ANGLE ON DOM CLAUDE 170

With the other judges. Hands to his face, he closes his eyes.

171 INT. BELL TOWER - DAY 171

Quasimodo pounds a spike into a pillar of the bell tower and there hangs the water gourd upon it. He surveys his handiwork and Philippe, watching him, b.g. steps forward. Quasimodo turns to see him.

PHILIPPE

She will die.

Quasimodo looks bewildered. Did he hear correctly?

PHILIPPE

By the rope!

Quasimodo continues to stare at Philippe. Philippe smiles and turns away quickly. Quasimodo, looking deeply disturbed, turns to look at the gourd.

172 INT. CELL - BASTILLE ST. ANTOINE - DAY/NIGHT 172

A dungeon in semi-darkness. Dripping water from the wet slimy stone walls. Esmeralda is seated on a stool lost in despair. She hears a NOISE and sees a red gleam of light through the crevices of the trap door on the roof of the dungeon. The trap door opens, GRATING on its HINGES, and falls back. Esmeralda sees a lantern, a hand and then a man descending with the lantern.

173 ANOTHER ANGLE 173

The man stands before Esmeralda.

(CONTINUED)

Appears to be a monk in a black shroud. He turns to look at Esmeralda. She has no clear vision of him in the semi-darkness.

ESMERALDA

What do you want? Who are you?

DOM CLAUDE

A priest. Tell me, are you prepared?

ESMERALDA

For what?

DOM CLAUDE

For death.

ESMERALDA

I... I'm so very cold. Oh, I want to go away from here, sir. I'm so cold. I'm frightened.

DOM CLAUDE

(steps closer)

You have only to follow me.

ESMERALDA

You?

Dom Claude raises his hood and Esmeralda sees his face. She gasps.

ESMERALDA

Oh, dear God... Oh, no, no! I beg you! Leave me be!

DOM CLAUDE

I can't.

ESMERALDA

Then kill me! Do it now and be done with it!

DOM CLAUDE

You hold me in such fear?

ESMERALDA

What have I done? For you to hate me so?

DOM CLAUDE

Hate you? As God is my witness and the devil my undoing, I love you.

(CONTINUED)

Esmeralda looks at Dom Claude with astonishment.

DOM CLAUDE

Can't you even conceive of that?
I, who was once consumed with
devotion to God. The sins of the
flesh and the gross things of this
earth never touched me. And then
... that morning I saw you dancing
under the sun. A creature so
beautiful that God would have chosen
you before the Virgin. Your eyes...
dark and radiant. Your hair
glistening like threads of gold.
I was enchanted. Bewitched! And
I knew, of course, at once. The
devil's snare. Satan reaching out
for me. But I was helpless.
Helpless. And I remain so.

Esmeralda moves to turn away but Dom Claude grabs
her by the arm and holds her fast as he looks into
her eyes.

DOM CLAUDE

Look! Look at me! You told me
just now that you felt cold. But
I tell you that a black wintry
night reins in my soul! I was
there... when they questioned
you in court. I was there... when
they put you under the vile hands
of the torturer. If you had cried
out once again I would have plunged
a dagger into my own heart. Oh,
Esmeralda... If I could once hold
you...

ESMERALDA

No.

DOM CLAUDE

Have pity upon me! Listen to me!
I can contrive an escape. If you
will only...

ESMERALDA

No! No. You killed him.

DOM CLAUDE

Only for you.

(CONTINUED)

173 CONTINUED: (3)

173

Esmeralda breaks free of Dom Claude's grip and moves back.

ESMERALDA

Leave me alone! Leave me! Help!
Help!

Claude stares at her for another moment and then moves to the steps. Turns to face her there.

DOM CLAUDE

Tomorrow. You will die.

Dom Claude goes up the steps. Esmeralda remains alone in the semi-darkness of the dungeon. In tears.

174 EXT. HALLWAY - DAY

174

MAURICE, a member of the Royal Archers, faces a PHYSICIAN in the hallway.

MAURICE

Can I see him now?

PHYSICIAN

Go in, my friend. Your captain is recovering quite nicely.

175 INT. ROYAL ARCHER QUARTERS - ROOM - DAY

175

Phoebus is sitting up in bed as Maurice enters.

MAURICE

Phoebus!

PHOEBUS

Whom did you expect? A ghost?
Or a cadaver?

MAURICE

We were told you had died.

PHOEBUS

No, I don't believe so.

MAURICE

But they... Don't you know? They are hanging the girl this morning.

PHOEBUS

What girl?

(CONTINUED)

175 CONTINUED:

175

MAURICE

The gypsy girl who... who tried
to kill you.

PHOEBUS

Please. I've had enough of
gypsies.

MAURICE

But we had better notify the
magistrate.

PHOEBUS

Why?

MAURICE

They're going to hang her for
your murder.

PHOEBUS

Not a word.

MAURICE

But...

PHOEBUS

The less said about this
embarrassing incident, the better.
Imagine. The fox caught by the
hen. God forbid. No, let the
wretched creature go to her just
reward. By next week, I trust,
the whole incident will be forgotten.

(holds up wine
glass)

To my death!

(drinks)

And long may I live.

176 INT. CATHEDRAL TOWER - DAY

176

Quasimodo, ringing the giant bell, when he looks down
to the square below. People beginning to gather. A
crowd forming.

177 LOWER ANGLE - FROM GALLERY OF ROYAL STATUES - DAY

177

Quasimodo descends to the Gallery of Royal Statues for
a closer look. He sees workmen finishing the scaffold
for a public hanging.

178 EXT. SQUARE - DAY

178

A huge crowd in the square now for the hanging. A tumbril moves through the crowd by a strong draught-horse in violet livery with white crosses.

Esmeralda is seated in the cart with her hands tied behind her back and a rope around her neck. She is stripped to her slip... barefoot. Garbage is thrown at her by the crowd.

Officers of the Justice ride beside the cart in their black garments.

VOICES

Witch! Witch! Burn! Burn!

179 ANGLE ON PIERRE

179

in the crowd. Moves alongside of the cart... torn with anguish. Calls out to Esmeralda.

PIERRE

Esmeralda!

Esmeralda can't see or hear Pierre.

180 INT. GALLERY OF KINGS

180

Quasimodo looks down upon the crowd. He sees the tumbril moving slowly toward the scaffold. He is astonished to see that the victim in the tumbril is Esmeralda.

181 EXT. SQUARE - DAY

181

The tumbril stops. A hush falls over the crowd.

182 ENTRANCE - CATHEDRAL NOTRE DAME - DAY

182

The great doors of the cathedral open and several priests appear on the steps as a CHANT is heard from within.

Simone is seen in the crowd.

SIMONE

(shouts with delight)

Listen! A mass for the dead!

183 ANGLE ON ESMERALDA BY THE SCAFFOLD 183

Esmeralda stares at the open doors of the cathedral.
She is terrified. The hangman's assistant steps up and
unties her hands.

184 ANGLE ON QUASIMODO 184

watching the scene below with increasing anxiety.

185 ESMERALDA 185

Two soldiers bring her up the steps of the scaffold.

186 PIERRE 186

looks on with growing horror.

187 STEPS OF THE CATHEDRAL AND ENTRANCE 187

More priests advance... solemnly chanting. Dom Claude
appears to dominate the group.

DOM CLAUDE
De ventre inferi clamavi, et
exaudisti vocem meam.

188 EXT. SQUARE - SCAFFOLD 188

Esmeralda, thrust into place on the scaffold, suddenly
turns to see Dom Claude approaching.

189 ANOTHER ANGLE 189

The crowd makes way for the Archdeacon as he moves up
the steps. Pierre watches with fear and puzzlement.

Claude steps close to Esmeralda. Face to face.

DOM CLAUDE
Have you asked God to forgive you
your sins?

Esmeralda makes no response. Simply stares at Dom
Claude.

DOM CLAUDE
(leans close... hoarse
whisper)
I can save you. Even now!

(CONTINUED)

189 CONTINUED: 189

Esmeralda turns her head away from him. Refuses to look at him. Don Claude hesitates and then.

DOM CLAUDE
(aloud once again)
May God have mercy upon your soul!

Dom Claude turns away and moves down the steps.

190 QUASIMODO 190

moves from one statue to another, growing frantic, as he looks down upon Esmeralda below.

191 ANGLE AT SCAFFOLD 191

Dom Claude, in the crowd, looks up to see the rope fastened to the scaffold.

192 PIERRE 192

cries out... rushing forward.

PIERRE
Esmeralda!

Trouillefou holds Pierre back.

193 DOM CLAUDE 193

appears in a state of shock as the DRUMS START TO ROLL.

EXECUTIONER
Ready!

Dom Claude, shaken, backs up and then turns away through the crowd. He can't bear to watch. Instead of returning to the cathedral, however, he moves off across the square.

194 QUASIMODO 194

attaches one end of a stout-knotted rope to a column of the gallery. Another around his waist.

- 195 CLOSEUP - ESMERALDA 195
 DRUMS CONTINUE TO ROLL. She looks at the iron lever that will throw the trap door.
- 196 PIERRE 196
 In tears... held back by Trouillefou. Simone is nearby grinning.
- 197 QUASIMODO 197
 moves across the facade of the great cathedral with astounding agility. Up balustrades, across ledges and arrives at a high cornice.
- 198 SCAFFOLD 198
 The executioner gets a nod from the Magistrate. He steps up to the iron lever and grabs hold of it.
- 199 QUASIMODO 199
 has the rope in his hands now and swings out on it to the scaffold below.
- 200 SCAFFOLD AREA 200
 Quasimodo lands on the scaffold to the astonishment of everyone. A stunned silence... Even the guards stand as wide-eyed immobile statues as Quasimodo grabs hold of Esmeralda and swings back to the cornice of the cathedral again.
- 201 CATHEDRAL 201
 Quasimodo arrives at the cornice with Esmeralda in his arms and turns to look down at the crowd.
- 202 PIERRE AND TROUILLEFOU 202
 look up at Quasimodo in total astonishment. A joyous excitement starts to come over Pierre.
- 203 QUASIMODO 203
 holding on to Esmeralda. Shouts down at the crowd.

(CONTINUED)

- 203 CONTINUED: 203
- QUASIMODO
Sanctuary! Sanctuary!
- 204 SERIES OF SHOTS 204
- The crowd all turning to look up at Quasimodo. The priests. The guards. The judges. The executioners. The astonishment over and the reality sinking in.
- 205 INT. STONE STEPS - TO TOWER 205
- Quasimodo carries Esmeralda up the stone steps to the tower. Crowd HEARD SHOUTING outside now.
- 206 THE CROWD 206
- looking up at the Cathedral... shouting... a festive, gay "Noel!"
- 207 EXT. TOWER WALL 207
- Quasimodo looks down at the crowd below again as he holds Esmeralda over his head.
- QUASIMODO
Sanctuary! Sanctuary!
- 208 CROWD 208
- Reacts with enthusiasm.
- 209 CLOSEUP - QUASIMODO AND ESMERALDA 209
- as Quasimodo holds her up against the sky... strong and majestic in his moment of triumph.
- 210 SHIMMERING WATER IMAGE OF DOM CLAUDE - NIGHT 210
- Dom Claude stares at the murky water.
- CAMERA PULLS BACK to reveal:
- 211 EXT. RIVERBANK - NIGHT 211
- Dom Claude kneels on the riverbank staring at his image while fearful thoughts crowd his mind. He is a man in anguish.

212 ANOTHER ANGLE - ALONG THE RIVERBANK 212

Two old men see Claude rocking back and forth, moaning.

1ST OLD MAN
Look there!

2ND OLD MAN
God protect us! It's the
Archdeacon!

213 CLOSE ANGLE ON CLAUDE 213

As the two men step up to him.

1ST OLD MAN
Your Worship... are you all right?

DOM CLAUDE
Gone.

1ST OLD MAN
What?

DOM CLAUDE
She's gone. I killed her.

1ST OLD MAN
Your Worship, please. Let us
take you back to the cathedral.
(to 2nd Old man)
Help him to his feet.

The two Old Men help Dom Claude rise.

1ST OLD MAN
Come along, now. Come along, Your
Worship.

Dom Claude appears bewildered, stunned. They lead him
off and away from the riverbank.

214 EXT. CATHEDRAL - NIGHT 214

The two Men lead Dom Claude to the front of the
cathedral. Having accomplished their mission, they
turn away into the night.

As Dom Claude approaches the open door, Philippe steps
out to greet him.

PHILIPPE
Your Worship!

Philippe moves with Dom Claude into the cathedral.

215 INT. CATHEDRAL - NAVE - NIGHT 215

Dom Claude and Philippe step inside.

PHILIPPE

Quasimodo wants to speak to you.

Dom Claude makes no response...

PHILIPPE

It's important, Your Worship. I think you'd better... under the circumstances.

Dom Claude hesitates. Turns, for the first time, to look at Philippe.

216 INT. STAIRWAY - STONE STEPS TO BELL TOWER - NIGHT 216

Dom Claude moves up the stone steps to the tower carrying a lamp in his hand.

217 INT. CATHEDRAL - BELL TOWER - NIGHT 217

Dom Claude reaches the bell tower. As he steps forward a sudden puff of wind extinguishes his lamp and... almost at the same instant, he sees a form, something white against the wall in the far end of the tower. He appears puzzled. He steps closer.

It is someone, head down, reclining against the wall. As Dom Claude stops next to the form and looks down, Esmeralda hears him. Turns to look up at him.

Dom Claude cries out in a state of shock. His eyes widen, his mouth goes slack and, though held for a moment, he turns to move away from the ghostly apparition.

Another shadow looms in front of him. Quasimodo. He blocks the way.

QUASIMODO

I... give... her... sanctuary!

Dom Claude continues to stare wide-eyed at Quasimodo. CAMERA HOLDS.

218 INT. TAVERN OF THIEVES - DAY 218

The usual activity amid the usual collection of thieves and drunks and whores.

(CONTINUED)

218 CONTINUED:

218

PIERRE

What are we going to do?

TROUILLEFOU

Do?

PIERRE

About Esmeralda.

TROUILLEFOU

What do you want? She eats.
She drinks. She sleeps. What
more does she need?

PIERRE

We can't let her stay there.

TROUILLEFOU

I'm busy. Go away.

PIERRE

I tell you I fear for her.

TROUILLEFOU

Why!

PIERRE

Because he...

He hesitates.

TROUILLEFOU

Who!

PIERRE

The Archdeacon... he wants her.

TROUILLEFOU

Ahhhh! Good! Wonderful! Let
him have her!

Trouillefou laughs and walks off. Pierre, miserable,
turns to look over at Simone who is grinning at him.

219 INT. CATHEDRAL - NAVE - DAY

219

Philippe stands at the open doorway to Dom Claude's
chamber. Dom Claude can be seen through the opening
kneeling at the altar.

Albert steps up to Philippe.

(CONTINUED)

219 CONTINUED:

219

ALBERT
We're ready for Communion.

PHILIPPE
It's no use. Conduct it yourself.

Albert, concerned, looks through the doorway at Dom Claude.

ALBERT
He has a meeting with the Bishop this afternoon.

PHILIPPE
Cancel it.

Albert sighs, shaking his head and turns away.

220 INT. BELL TOWER - PARTITIONED ENCLOSURE - DAY

220

A CLOSE ANGLE on Esmeralda in a partitioned enclosure of the bell tower. There's a cot, a table against the wall. A basket of bread, fruit and wine is on the table. Esmeralda looks out on the square below and then turns to see the basket. Curious, she steps over to it. She looks around. Doesn't know where it came from. Hungry, she breaks open the bread and starts to eat.

221 ANOTHER ANGLE

221

on the diagonal slats of the partition. Quasimodo is seen looking at Esmeralda. She catches sight of him... startled.

QUASIMODO
No. Don't. Don't be afraid.

Quasimodo moves back a bit... not to be seen as well.

QUASIMODO
Forgive me. I forget. I am so ugly. I frighten you, I know. Don't look.

ESMERALDA
You... brought me this?

Quasimodo doesn't hear. Stares at her. Esmeralda holds up the bread.

(CONTINUED)

221 CONTINUED:

221

ESMERALDA

You brought me food?

QUASIMODO

Yes. When you sleep. I watch you sleeping. Is it all right if I watch you when your eyes are closed? When you can't see me?

ESMERALDA

Of course.

He doesn't hear her.

ESMERALDA

Yes!

Quasimodo turns away.

ESMERALDA

Wait! Come back!

Esmeralda puts the bread down and moves around the partition to find Quasimodo.

222 ANGLE IN BELL TOWER

222

Esmeralda looks all about and then spots Quasimodo seated on the ledge. He turns to leave again.

ESMERALDA

No!

Esmeralda rushes up to Quasimodo and takes his arm. Her touch makes him tremble. He looks at her with sudden joy and tenderness.

QUASIMODO

My ears... I don't hear good.

ESMERALDA

I... asked... you to come back.

QUASIMODO

Deaf. I am deaf. It is how I am made... from the bells. But you can speak to me... your lips ... and eyes. My master has taught me.

(CONTINUED)

222 CONTINUED:

222

ESMERALDA

Why? Why did you... save me?

(no response)

You understand?

Quasimodo nods.

ESMERALDA

Why?

Quasimodo turns away and Esmeralda is puzzled.
Quasimodo then picks up the water gourd and holds it
up.

QUASIMODO

Water. You give me water. I
would give my life for you.

ESMERALDA

You are... kind. So kind.

Quasimodo's eyes fill with tears. He turns away to
avert his face. He stands by the wall looking out
before he speaks again.

QUASIMODO

Until now... I did not know...
how ugly I am. A beast. Hideous.
Not man nor animal.

He turns to look at Esmeralda again. He points to a
bell tower rope.

QUASIMODO

Here. Juliet.

Esmeralda looks at the rope, puzzled.

QUASIMODO

I call this one Juliet. If you
want me to come... you have only
to pull. All right?

Esmeralda nods.

QUASIMODO

I will go now. It is only out
of pity, I know, that you don't
turn your eyes away.

ESMERALDA

No, please...

(CONTINUED)

222 CONTINUED: (2) 222

But Quasimodo turns away very quickly and disappears down the stone steps. Esmeralda remains standing there, profoundly moved.

223 EXT. LEDGE - GARGOYLE - NIGHT 223

Quasimodo appears on a high ledge of the bell tower next to a gargoyle. CAMERA MOVES in for CLOSER ANGLE.

Side by side with the gargoyle, Quasimodo stares at it for a long moment before he speaks.

QUASIMODO

Why was I not made of stone like you?

CAMERA HOLDS.

224 EXT. SQUARE - CATHEDRAL B.G. - DAY 224

A procession of the Royal Archers enters the square in front of the Cathedral. Captain Phoebus, in the lead, spots two young ladies and bows to them from horseback.

225 HIGH ANGLE SHOT - FROM CATHEDRAL TOWER - ESMERALDA'S POV - DAY 225

Esmeralda looks down at the square and sees Phoebus on horseback. She gasps in astonishment. She backs up, turns to look for Quasimodo.

ESMERALDA

Quasimodo! Quasimodo!

Quasimodo appears from his own partitioned quarters.

ESMERALDA

(continuing)

Come! Look!

Esmeralda steps over to the ledge and Quasimodo follows. She points down to the square below.

226 HIGH ANGLE ON SQUARE 226

Captain Phoebus seen again.

ESMERALDA

There. That man on horseback.

227 TWO SHOT - ESMERALDA & QUASIMODO

227

ESMERALDA

Do you see him?

Quasimodo looks below... then turns to face Esmeralda.

ESMERALDA

Do you see him?

Quasimodo nods. Esmeralda faces him... lips to his eyes.

ESMERALDA

They think he's dead... that I killed him. But if they know he lives... if they could know that... I could be set free.

QUASIMODO

Free?

ESMERALDA

I must talk to him. Quickly. Can you bring him here?

QUASIMODO

Here?

ESMERALDA

Please!

Quasimodo stares at Esmeralda for another moment and then looks down at Phoebus in the square below. He turns away.

228 EXT. SIDE STREET OFF THE SQUARE - DAY

228

Phoebus, who has been charming two young ladies (on foot now) turns away from them to mount his horse.

229 ANOTHER ANGLE

229

As Phoebus and the other Archers start to move off. Quasimodo runs up alongside of Phoebus.

QUASIMODO

Wait!

Quasimodo boldly takes the Captain's horse by the bridle. Phoebus looks down at him... furious by the intrusion.

(CONTINUED)

229 CONTINUED:

229

PHOEBUS

What the devil! What villainous monster is this!

QUASIMODO

There.

(points)

Up there, sire. You come? She...

PHOEBUS

What the devil are you talking about?

QUASIMODO

You come? She speaks to you.

PHOEBUS

Who?

QUASIMODO

Esmeralda.

PHOEBUS

Oh, indeed! Well, you may tell that most unfortunate wench she can go to the devil. She's caused enough trouble as it is and I'm leaving Paris.

Phoebus turns his mount away and Quasimodo hangs on.

PHOEBUS

Let go, you scoundrel!

Another Royal Archer rides up and beats Quasimodo across the head with his whip. Quasimodo loses his grip on the bridle. The Royal Archers and Phoebus ride on. Quasimodo watches them, crestfallen, for having failed his mission.

230 EXT. BELL TOWER - DAY

230

Quasimodo appears at the top of the stone stairway. Esmeralda is waiting for him. He stares at her, ashamed, for a long moment before he speaks.

QUASIMODO

I... I could not find him.

(CONTINUED)

230 CONTINUED:

230

Esmeralda's disappointment cuts through Quasimodo.
She turns away. He steps up behind her.

QUASIMODO

I will look again. Tomorrow.

Esmeralda makes no response... She moves off to her
partitioned quarters leaving Quasimodo shaken with
remorse.

231 INT. DOM CLAUDE'S CHAMBER - CATHEDRAL - DAY

231

Dom Claude sits with the Bible in his lap... head down,
asleep. Philippe enters the chamber.

PHILIPPE

Your worship?

Awakened now, Dom Claude looks up at Philippe.

PHILIPPE

Quasimodo left the cathedral
again. He just returned.

DOM CLAUDE

So?

PHILIPPE

He defies your orders everyday
with no regard whatsoever for
his master. We are far better
off without him.

No response from Dom Claude. Philippe steps up close
to him by the desk.

PHILIPPE

I tell you he's not to be
trusted. Up there. Alone
with her. Do you know what
goes on?

Dom Claude turns to look at Philippe now... eyes burn-
ing in sudden fury. He grabs hold of Philippe by the
neck and pushes him back over the desk.

PHILIPPE

(choking)

... no... your worship...!

(CONTINUED)

231 CONTINUED:

231

Another moment and Dom Claude regains control and relaxes his grip. He turns away... back to Philippe.

Philippe rises slowly... rubbing his neck. He stares at Dom Claude... incredulous at the attack. Then he turns away and goes out.

232 CLOSE ANGLE ON DOM CLAUDE

232

Stands alone now. He hears bells from the tower. He looks up.

233 INT. ESMERALDA'S QUARTERS - BELL TOWER - NIGHT

233

Esmeralda is seated by the wall looking out through an opening at the rooftops of Paris under the moonlight. A shadow falls upon her and she looks up to see:

234 ANOTHER ANGLE

234

Dom Claude stands in the opening staring at Esmeralda. They look at each other in the semi-darkness for a long moment.

DOM CLAUDE

Do you know? Have you any idea
what will happen to you now?

ESMERALDA

I...

(hesitates)

Captain Phoebus is alive.

DOM CLAUDE

Yes. What does it matter?

ESMERALDA

He can go before the magistrate
and...

DOM CLAUDE

The crime remains the same. Even
though he lives.

ESMERALDA

You. It was you who tried to kill
him.

(CONTINUED)

234 CONTINUED:

234

DOM CLAUDE

Indeed. Possessed as I was by
the devil.

ESMERALDA

I beg you, please go away. I can't
.... I can't bear to look at you.

DOM CLAUDE

Do you find Quasimodo a better
object to look upon?

Esmeralda makes no response. Dom Claude moves closer to
her. He looks into her eyes.

DOM CLAUDE

He can't save you.

ESMERALDA

But he has.

DOM CLAUDE

No.

Esmeralda looks puzzled, frightened again.

DOM CLAUDE

Sanctuary can be broken. It needs
only a decree of Parliament.
Someone can easily solicit that
decree.

ESMERALDA

Who? Who would do that?

Dom Claude makes no response... but the answer is on
his face. Esmeralda reacts.

DOM CLAUDE

Don't you understand? It's beyond
all reason now. I must have you.

Dom Claude puts his arm about Esmeralda.

ESMERALDA

No!

DOM CLAUDE

I must!

Dom Claude tries to embrace Esmeralda and she struggles
to free herself.

235 ANOTHER ANGLE

235

A silhouette appears through partition slats. Quasimodo. He sees someone struggling with Esmeralda but doesn't recognize Dom Claude in the darkness.

236 INT. ESMERALDA'S QUARTERS - NIGHT

236

Quasimodo grabs hold of Dom Claude and flings him back against the partition like a rag doll. Quasimodo is about to leap upon Dom Claude again when he catches sight of his face in the moonlight. Quasimodo appears stunned now. His master. What has he done?

Dom Claude rises slowly... cold, dead eyes upon Quasimodo. Then he turns away quickly and goes out.

Quasimodo, filled with guilt and yet... torn between his master and Esmeralda, turns to look at her. CAMERA HOLDS.

237 EXT. TAVERN OF THIEVES - DAY

237

Pierre is seen making his way across the cobblestones to the Tavern of Thieves. His path is suddenly blocked by the old woman, Simone, who puts a cane in front of him.

PIERRE

Well? What do you want?

SIMONE

I've changed my mind. I think I will take you now.

PIERRE

Take me?

SIMONE

For my husband.

PIERRE

Out of my way.

Simone laughs. She moves up close... eye to eye.

SIMONE

No more!

Simone slits her throat with her hand.

(CONTINUED)

237 CONTINUED:

237

SIMONE

Tomorrow... they will bring her
out and hang her.

PIERRE

No. They can't. She's in sanctuary.

SIMONE

(laughs again)
Oh? Is she?

PIERRE

What are you talking about?

SIMONE

A decree. Of Parliament. It's
already signed. The gypsy girl
dies.

' PIERRE

You're lying!

SIMONE

Am I? Am I?

Simone slits her throat with her hand again. She goes
off laughing. Pierre looks shaken. He reverses
direction and moves off across the cobblestones again.

238 EXT. CATHEDRAL NOTRE DAME - DAY

238

Four soldiers now stand at the entry of the Cathedral
on guard duty. Pierre steps up... sees the soldiers,
hesitates and then moves on into the cathedral.

239 INT. NAVE - CATHEDRAL - DAY

239

Pierre strides across the nave toward Dom Claude's
chamber. Philippe sees him and moves to stop him.

PHILIPPE

Wait! You there!

But Pierre ignores Philippe and steps through the open
doorway.

240 INT. DOM CLAUDE'S CHAMBER - DAY

240

As Philippe, steps into the chamber, Dom Claude,
standing at his desk turns to face him.

(CONTINUED)

PIERRE

You've got to do something!
They're going to take her away!

Philippe comes into the chamber.

PHILIPPE

I tried to stop him, Your Worship,
but...

DOM CLAUDE

Let him be.

A moment of hesitation and then Phillippe goes out.

DOM CLAUDE

So you wish to sit down?

PIERRE

Didn't you hear me? My God,
they're going to hang her!

DOM CLAUDE

Why do you come to me?

PIERRE

Because you... you care for her, I
know you do. We've got to get her
out of here.

DOM CLAUDE

The doors of the Cathedral are
guarded day and night. No one is
allowed to go out who has not been
seen coming in.

PIERRE

Then... then she can go in my place.

DOM CLAUDE

Your place?

PIERRE

She can wear my doublet... my clothes.
She can bind her hair in my hat and
then...

DOM CLAUDE

You're a poet, monsieur, of some
imagination. Do you know what
would happen to you under such
circumstances?

(CONTINUED)

240 CONTINUED: (2)

240

PIERRE

They'll hang me, of course. But
she'll be saved.

DOM CLAUDE

No. I'll have no part of it.

PIERRE

Than how can she be saved?

DOM CLAUDE

In God, my friend. In God is our
hope.

PIERRE

No! It's too late!

DOM CLAUDE

Do not blaspheme!

PIERRE

Help me! Help me save her!

DOM CLAUDE

There is nothing to be done. Good
day, Monsieur.

Pierre stands, frustrated, for another moment and then
turns away... to the door. He faces Dom Claude once
again.

PIERRE

When I come back... the very walls
of Notre Dame may not be safe!

241 EXT. CATHEDRAL - DAY

241

Pierre comes out of the cathedral. He looks at the
soldiers again. Then he looks up... up at the bell
tower. He hears one of the bells. He turns to leave.

242 INT. BELL TOWER - DAY

242

Quasimodo is in the rafters... pushes at the largest
bell. Esmeralda watches.. but appears distracted.

QUASIMODO

This one... Gabrielle!

(rings bell)

Big and fat! She growls... she
moans.

(CONTINUED)

242 CONTINUED:

242

Quasimodo turns in the lofty cage of bells to ring another. He is filled with delight... showing off for Esmeralda.

QUASIMODO

This one, Guillaume! The biggest of all! She roars! She shakes the rafters!

Quasimodo rings bell, scrambles to a third.

QUASIMODO

Pasquier... the smallest. And listen to her sing.

(rings bell)

Like a bird. Like a beautiful sparrow.

Quasimodo has managed to break through Esmeralda's dark mood and she smiles now. He steps down... close to her.

QUASIMODO

They are my ladies. I am good to them and they are good to me. But now... now when they look down at you... they are struck dumb. They are silent. I pull.

(pulls imaginary rope)

Nothing. For they have never seen such beauty!

Esmeralda loses her smile. She turns away from Quasimodo. She stands at the wall. Quasimodo comes up to her again.

QUASIMODO

I am sorry. You don't have to look at me.

Quasimodo attempts to cover his face.

ESMERALDA

(as she looks out over the rooftops)

I was a fool. My eyes were caught by the vision of a golden helmet, and all the time my heart was trying to tell me that I loved Pierre.

(CONTINUED)

242 -CONTINUED: (2)

242

Esmeralda now turns to look at Quasimodo and realizes that he hasn't heard or understood.

ESMERALDA

They will come for me.

Quasimodo shakes his head.

ESMERALDA

Soon.

QUASIMODO

... If you leave... I will die.

243 INT. TAVERN OF THIEVES

243

Pierre stands on a table addressing the assembly of thieves of Paris. The King of Thieves, Trouillefou is watching and listening with the others.

PIERRE

Listen! Listen to me! As God is my witness, they will hang her unless we stop them! There is no one else on earth who can save her now but you. All of you. I beseech you! She is our sister and how can you let her die without lifting a finger?

SIMONE

She's a witch!

PIERRE

So says the King of France! Are we dogs then to tremble under King Louis? She is innocent! Innocent!

Reactions from the crowd.

PIERRE

(looks at Trouillefou)
I call upon you! I call upon our leader, Trouillefou! Storm the cathedral! Or do you lack the courage?

Trouillefou looks up at Pierre. Hush falls over the room. Trouillefou then gets up on the table with Pierre.

(CONTINUED)

243 CONTINUED:

243

TROUILLEFOU
(addressing the
crowd)

Look at me! Who am I?

Trouillefou shouts along with the crowd, "King of Thieves!"

TROUILLEFOU
And you dare to say I lack the
courage!

More shouts from the crowd.

TROUILLEFOU
Vagabonds! Thieves! Answer me!
Have the witches of France ever
claimed our sister, Esmeralda?

' VOICES
No! Never!

TROUILLEFOU
Her blood is our blood and I tell
you now the King of France will
not spill one drop!

More shouts of approval. Pierre watches with new hope.

TROUILLEFOU
The church has given her safeguard
and now they would take that from
her! If the church is sacred, so
then is Esmeralda! We march!
Together we are an army!

PIERRE
(shouting)
To Notre Dame!

A cacophony of VOICES now as the beehives of activity
begins.

244 SHOTS

244

Distribution of weapons:
The passing of axes, swords, coats of mail,
bows, arrows, helmets, crossbow bolts,
platers, lance-heads, bassinets.
Even the crippled beggars scuttle about grabbing
weapons.

245 CLOSE SHOT - PIERRE & TROUILLEFOU

245

Passing out weapons.

TROUILLEFOU

By the river..

PIERRE

What?

TROUILLEFOU

There is a boat on the Vittel
quay marked Vescar. Take her to
it. Leave Paris and never come
back.

PIERRE

Have no fear of that!

246 INT. BELL TOWER - NOTRE DAME - DAY

246

Quasimodo stares at Esmeralda who is feeding birds on
the wall. The silence is broken by distant VOICES
SHOUTING. Quasimodo doesn't hear. The VOICES GROW
LOUDER. Quasimodo then happens to glance out and down
upon the square. He appears suddenly puzzled.

247 CATHEDRAL SQUARE - QUASIMODO'S POV - DAY

247

The first procession of the vagabonds starts to enter
the square. Quasimodo's puzzlement is growing to
alarm. He fears that they are coming to kill Esmeralda.

248 EXT. SQUARE - CATHEDRAL ENTRANCE - DAY

248

The soldiers at the entrance see the approaching mob and
bring up their weapons moving forward to meet them but
they are vastly outnumbered.

249 PHILIPPE AND ALBERT

249

At the entry. Alarmed, they move to close the giant
doors.

250 INT. CATHEDRAL

250

The crowd seen through the doors for a moment before
they are cut off from view and the enormous iron doors
are bolted and padlocked. Dom Claude appears and
Philippe turns to him.

(CONTINUED)

250 CONTINUED:

250

PHILIPPE

They've come for her!

DOM CLAUDE

Send word to the Bishop of Paris.
Tell him we need the King's Guard
immediately!

251 EXT. CATHEDRAL - DAY

251

The crowd simply runs over the soldiers on their way to
batter down the doors of Notre Dame.

252 CLOSE ANGLE ON TROUILLEFOU

252

TROUILLEFOU

To your work, comrades! Break it
in!

253 EXT. BELL TOWER - DAY

253

Quasimodo looks directly down at the crowd battering at
the door in the street below. He then turns to look at
Esmeralda.

QUASIMODO

No! Get back. They come to kill
you.

Quasimodo steps over to Esmeralda and quickly gathers
her in his arms... carrying her off to a storage room
by the bell platforms.

QUASIMODO

Here. Hide! Don't move!

Quasimodo runs back to the wall and looks down upon the
crowd again. He looks around for some weapon... any-
thing. He leaps to a bell platform and kicks at one end
of the huge beam until it breaks loose. Then he jumps
down and tears the beam away from the opposite end.

254 CLOSE ANGLE ON THE CROWD

254

trying unsuccessfully to open the cathedral doors.

255 ANGLE AT BELL TOWER WALL

255

Quasimodo manages to get the beam over to the wall. He
propels it up and over.

256 EXT. CATHEDRAL SQUARE - DAY 256

The giant beam lands squarely upon the crowd below and there are CRIES OF ANGUISH. The vagabonds scatter out and away. The work upon the door stops.

PIERRE

No! Come back!

257 CLOSEUP - QUASIMODO 257

Looks down upon the square with great delight as he sees the people scattering in every direction.

258 CLOSE SHOT - TROUILLEFOU AND PIERRE 258

Trouillefou and Pierre look up at the tower.

PIERRE

It's Quasimodo!

Trouillefou then turns to the crowd... as they hang back in fear.

TROUILLEFOU

Beard and belly, are you afraid of a piece of wood!

(lifts end of beam)

Grab hold! Grab hold! We can ram the door with it!

259 ANOTHER ANGLE 259

As the crowd approaches again to lift the beam and use it as a battering ram. Trouillefou and Pierre pitch in with them.

260 EXT. BELL TOWER - DAY 260

Quasimodo looks down upon the crowd now and sees them using the beam as a battering ram. He turns away quickly to pick up one of the stone blocks used as the base of a partition. He manages to get it over to the wall and then goes back for another.

261 CLOSE ANGLE 261

As the crowd batters at the doors with the beam.

- 262 INT. CATHEDRAL - BY ENTRY 262
Dom Claude stands with Philippe and Albert looking at the doors as they shake under the weight of the battering ram. The HINGES SCREECH, vibrating upon their hooks but the massive doors still hold. The pounding is like that of an enormous drum.
- 263 EXT. BELL TOWER - DAY 263
Quasimodo, struggling with the heavy stone block manages to get it up and over the wall.
- 264 EXT. MOB AT DOOR 264
As the heavy stone block falls upon them. More SHOUTS, SCREAMS.
- 265 QUASIMODO 265
Has a second stone block on the wall and pushes it over.
- 266 THE MOB 266
Under the falling stone block.
- 267 PIERRE 267
Looks up at the bell tower. How to stop him!
- 268 TROUILLEFOU 268
TROUILLEFOU
Don't give up! Hold fast! It's starting to give way!
- 269 QUASIMODO 269
Three stone blocks lined up... pushes them over.
- 270 THE MOB 270
Under the falling stone blocks.

- 271 QUASIMODO 271
Looks down upon the mob again. No more blocks. He looks about. What to use?
- 272 SHOTS: THE MOB 272
The wounded. The dead.
The survivors holding the beam again as Trouillefou drives them on.
- 273 INT. STONE STAIRCASE - DAY 273
Quasimodo moves quickly down the stone staircase.
- 274 INT. GALLERY OF ROYAL STATUES - DAY 274
Quasimodo enters the gallery of Royal Statues. He opens a cabinet of supplies where dozens of torches are kept. He picks up two and then steps over to a huge trough of oil. He dips the torches in the oil and then takes them to a lighted torch on the wall and ignites them. He leaps up between the statues.
- 275 ANGLE ON SQUARE - MOB - QUASIMODO'S POV - DAY 275
Quasimodo throws the torches down upon the mob.
- 276 THE MOB 276
The torches fall upon the mob. Trouillefou looks up. Sees Quasimodo at the lower elevation now.

TROUILLEFOU
There he is!

The beam is battered against the doors once again.
- 277 QUASIMODO 277
About to pick up more torches. He turns to the huge trough of oil and the new thought strikes him immediately. He throws the torches away and drags the oil trough over to the gutters.
- 278 INT. CATHEDRAL 278
Dom Claude, Philippe and Albert see the splinters of wood come flying off the doors. The breakthrough is imminent.

- 279 INT. GALLERY OF ROYAL STATUES - DAY 279
Quasimodo lights another torch... then he brings it up to the oil trough and throws it on the oil. There is an explosion of fire. Quasimodo waits a moment and then rushes up to the trough and tips it over. The flaming oil pours out.
- 280 ANGLE ON GARGOYLE RAIN SPOUTS 280
The flaming oil pours through the spouts and comes out the mouth of the gargoyle.
- 281 EXT. CATHEDRAL - DAY 281
A shower of fire as the oil falls upon the mob below.
- 282 THE MOB 282
Caught under the rain of fire. They scream, shout and this time they drop the beam and run back across the square.
- 283 GARGOYLE WATER SPOUTS 283
As the flaming oil continues to pour down out of the spouts.
- 284 QUASIMODO 284
Looks down to see the mob fleeing in every direction below.
- 285 PIERRE 285
Looks around in anguish, frustration as the mob flees.
PIERRE
Wait! Come back!
Pierre turns away, stumbles. Looks down and sees the body of Trouillefou. He kneels down to him. Sees that he is dead.
- 286 INT. STONE STAIRWAY - DAY 286
Dom Claude moves up the stone stairway to the bell tower.

287 EXT. BELL TOWER - DAY

287

Dom Claude arrives at the bell tower and turns immediately to look for Esmeralda. Nowhere to be seen. He moves quickly about the tower area and is ready to return to the stone steps when he notices the storage room door is open.

Dom Claude looks inside to see Esmeralda staring up at him, frightened. He grabs hold of her without a word and drags her out. She pulls back... struggling to free herself.

With Esmeralda still struggling, Dom Claude drags her over toward the stone steps. Esmeralda, however, breaks free and runs straight to the bell rope that Quasimodo had told her to pull.

288 QUASIMODO IN GALLERY OF ROYAL STATUES

288

Quasimodo looks down upon the square now emptying out. He jumps up and down in triumph over those he believes have come to kill Esmeralda. But his triumph is short-lived when he hears the bell Esmeralda has rung and is still ringing. Alarmed now, he turns away immediately.

289 INT. BELL TOWER - DAY

289

Quasimodo is seen moving up the steps when he encounters Dom Claude with a firm grip on Esmeralda at the top of the stairway. Quasimodo stops abruptly... staring up at Dom Claude.

DOM CLAUDE

Get out of the way.

Quasimodo remains staring up at Dom Claude, his master.

DOM CLAUDE

Did you hear me!

Quasimodo starts up the steps toward Dom Claude intent upon freeing Esmeralda. Dom Claude releases her and, just as Quasimodo approaches, pulls out a dagger. Quasimodo suddenly leaps upon him but Dom Claude strikes him in the shoulder with the blade. Quasimodo grunts, falls back. He's still on his feet, however, blocking the exit. Once again, Quasimodo moves toward Dom Claude and this time Dom Claude, still holding the dagger, retreats a few steps. He's frightened now that he knows he no longer can control Quasimodo. But he's ready to strike again.

(CONTINUED)

289 CONTINUED:

289

They both move slowly and then Quasimodo rushes forward. Dom Claude raises the dagger to strike again but Quasimodo grabs his arm and holds him immobile. The dagger falls. Quasimodo then pushes Dom Claude backward with all of his strength. Dom Claude lands against the hook holding the water gourd. It penetrates through the middle of his back and there is a startled expression on his face before he slumps down ... held by the iron projection. Quasimodo stares at him for a moment. Turns to look at Esmeralda and then steps over to the wall and looks down upon the square below.

290 EXT. SQUARE - DAY

290

All is quiet now. Now one in sight except the wounded and dead of the mob. And Pierre. Desperate, he looks for a way of entering the cathedral. He turns to see scaffolding at the far corner and runs over toward it.

291 SCAFFOLDING - CATHEDRAL - DAY

291

Pierre starts climbing the scaffolding. A crossbeam breaks and he falls back. He quickly picks himself up again, however and continues to climb.

292 INT. BELL TOWER

292

Quasimodo turns to face Esmeralda by the wall.

QUASIMODO

They have gone.

293 INT. GALLERY OF ROYAL STATUES

293

Pierre climbs up over the ledge into the Gallery of Royal Statues.

294 INT. STONE STAIRWAY

294

Pierre moves up the steps of the stone stairway to the bell tower.

295 INT. BELL TOWER - DAY

295

Pierre arrives at the top of the steps. Turns immediately to see Esmeralda by the wall with Quasimodo.

(CONTINUED)

295 CONTINUED:

295

PIERRE

Esmeralda!

Esmeralda rushes forward into Pierre's arms before the astonished Quasimodo.

PIERRE

(holding Esmeralda)

Oh, my love!

As they cling to each other, Quasimodo looks at them with a sinking heart. He can't watch. He turns... looks down upon the square again. This time, he sees soldiers of the King entering the square.

296 EXT. SQUARE - DAY

296

The King's guard arrives in the square.

297 INT. BELL TOWER - DAY

297

Quasimodo turns to Pierre and Esmeralda again.

QUASIMODO

Soldiers!

He points. Pierre steps over to the wall and looks down.

298 HIGH ANGLE ON SQUARE

298

More soldiers now filling the square.

299 INT. BELL TOWER

299

Quasimodo turns toward the stone steps.

QUASIMODO

Come.

Quasimodo arrives at the stone steps but Pierre and Esmeralda haven't moved.

QUASIMODO

Come! Quick!

Pierre and Esmeralda now follow Quasimodo over to the stone stairway and down the steps.

300 INT. STONE STAIRWAY 300

Pierre and Esmeralda are barely able to keep up with Quasimodo as he leads them down the steps.

301 INT. NAVE - CATHEDRAL 301

Philippe shouts to the priests at the door.

PHILIPPE

Open the doors!

302 ANGLE AT ARCHWAY TO STONE STAIRWAY 302

Quasimodo leads Esmeralda and Pierre down below the nave toward the cellar. Grabs a torch from the wall.

303 INT. CELLAR - DAY 303

In semi-darkness. Quasimodo holds the torch up high and steps over to a low round wooden door against the slimy stone wall.

304 CLOSE ANGLE 304

As Quasimodo unlocks the door and then turns to face Esmeralda standing with Pierre.

QUASIMODO

A tunnel to the Place de Greve.

Pierre turns into the doorway grabbing Esmeralda's hand. But Esmeralda holds back, still facing Quasimodo. She has tears in her eyes. She kisses Quasimodo on the cheek and then turns quickly into the tunnel with Pierre. Quasimodo stands there alone... brings a hand up to his cheek.

305 INT. NAVE - CATHEDRAL 305

Doors to the cathedral are thrown open and the King's Guard pours in.

PHILIPPE

(to the soldiers)

She's in the bell tower!

Quasimodo has her!

306 ANOTHER ANGLE

306

As the soldiers rush toward the archway to stone stairway.

PHILIPPE

Kill him!

307 ANGLE ON ARCHWAY TO STONE STAIRWAY

307

As the soldiers approach, Quasimodo is seen going up. He turns to see the soldiers approaching and then starts racing up the stone steps with the soldiers in pursuit.

308 INT. BELL TOWER - DAY

308

Quasimodo comes up out of the stone stairway enclosure onto the bell tower. With the soldiers still in pursuit he leaps up to a beam toward the bells above.

Another moment and the soldiers arrive. He looks down upon them as they spread out and search in different directions.

Quasimodo swings up to a high elevation on the bell platform. In doing so, however, his body hits against a BELL and the SOUND is heard by the soldiers. They look up.

309 ANGLE ON PHILIPPE

309

Who has arrived in the bell tower. He looks up and sees a moving shadow.

PHILIPPE

There! He's up there!

The soldiers start to climb the various beams to reach Quasimodo but he is much too elusive for them as he swings from one to another.

310 EXT. CORNICE - CATHEDRAL - DAY

310

Quasimodo swings down upon a cornice of the cathedral and then down a few feet farther to a stone gargoyle under a balustrade. The soldiers are slow in following but they spot him and he sees them approaching.

311 ANGLE ON STONE GARGOYLE - SQUARE BELOW - DAY 311

Quasimodo looks down at the square and then at approaching soldiers. Below him is the abyss. He attempts to move around the gargoyle and slips. He's able to hang on with a frantic grip, however, while his feet scrape for a foothold. But the wall at his feet slopes away from him. The rain pipe tears away at each movement he makes.

312 CLOSEUP - PHILIPPE 312

PHILIPPE

Seize him!

313 CLOSEUP - QUASIMODO 313

He stares at the gargoyle, his fingers beginning to slip upon the stone.

QUASIMODO

... Why?

Quasimodo loosens his hold and falls. All is silence then except the WIND. CAMERA REMAINS TIGHT upon the gargoyle for a moment.

PULL BACK to reveal the cornice, the bell tower with the various stone gargoyles in every cornice. BACK to reveal the entire tower and the facade of the great Cathedral itself, the square below.

The BELLS are heard.

NARRATOR'S VOICE

The Cathedral of Notre Dame remains today a triumph of man's faith and wisdom. The bell ringer of Notre Dame remains a victim of man's stupidity and prejudice. But they are both a part of each other now... and forever.

The BELLS keep on TOLLING.

FADE OUT.

THE END